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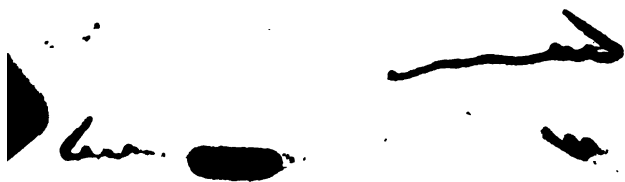
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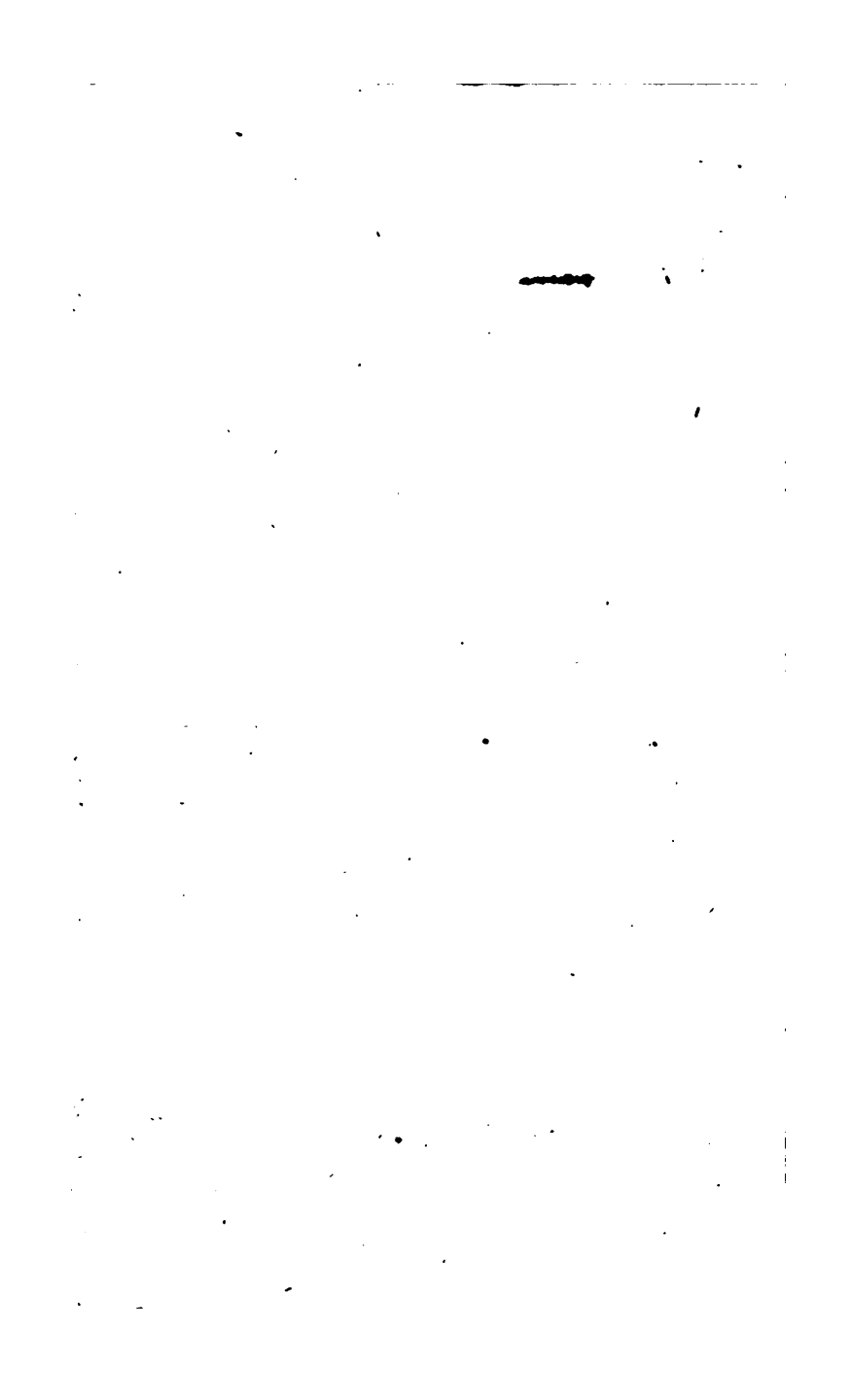
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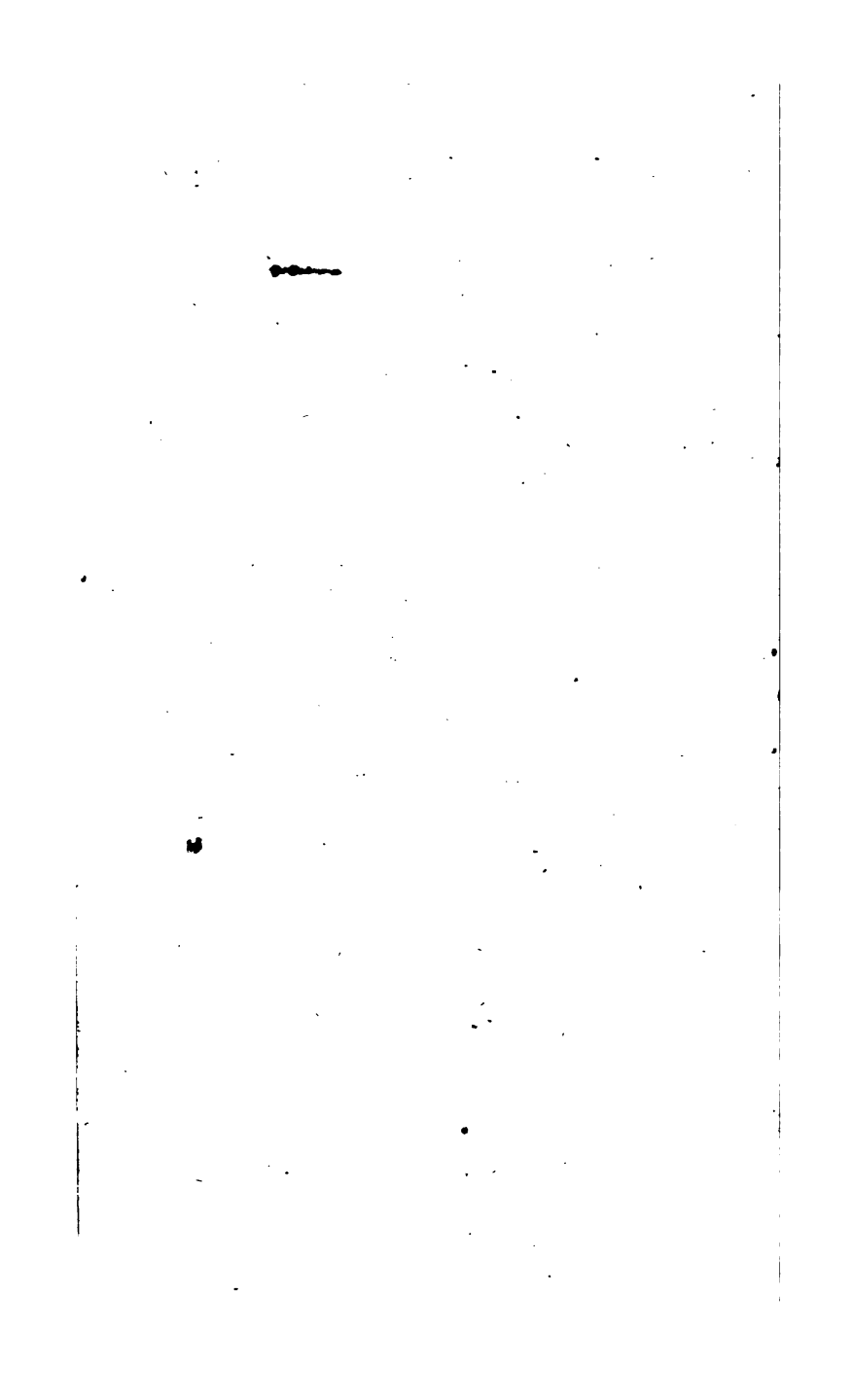


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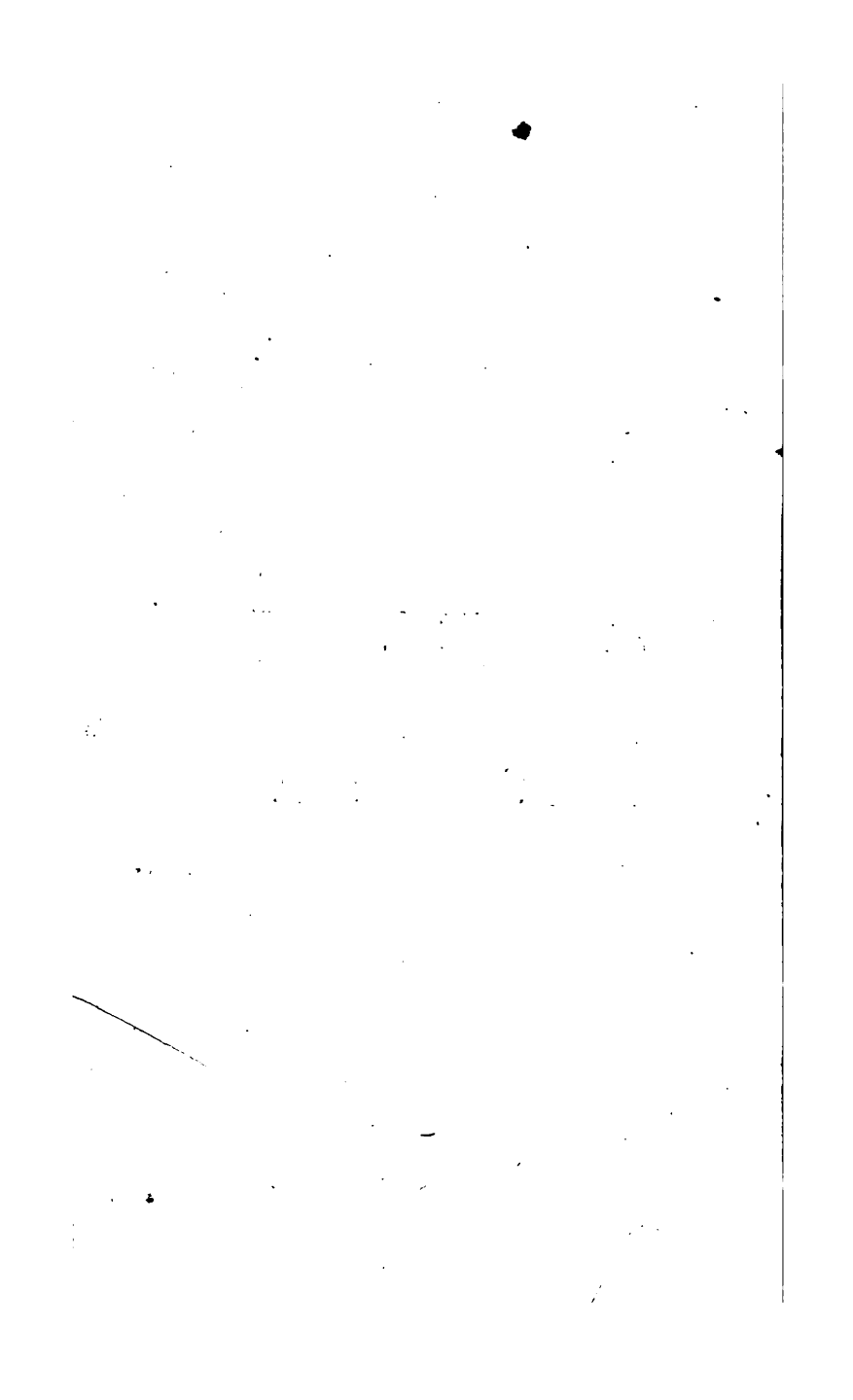








A  
THEORETICAL AND PRACTICAL  
GRAMMAR  
OF THE  
FRENCH TONGUE.



A  
THEORETICAL AND PRACTICAL  
**G R A M M A R**

OF THE  
*French Tongue;*

IN WHICH  
THE PRESENT USAGE IN EVERY PART OF  
SYNTAX IS DISPLAYED,

AND  
ALL THE PRINCIPAL DIFFICULTIES EXPLAINED

AGREEABLY TO THE DECISIONS  
OF THE FRENCH ACADEMY.

TO WHICH ARE ADDED  
SOME SELECT FAMILIAR PHRASES  
*On the principal Difficulties and Niceties of the French Language,*

By M. DE LÉVIZAC.

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THE SECOND FRENCH EDITION,  
Revised, carefully corrected, and improved by the addition  
of a Treatise on French Versification,

By G. HAMONIERE.

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La présente édition de la Grammaire de M. DE LÉVIZAC est la première qui ait été publiée en France. Les changemens et les augmentations considérables qu'elle renferme en forment un ouvrage nouveau: je préviens donc que j'ai déposé les exemplaires voulus par la Loi, et que je poursuivrai avec la plus grande rigueur tout contrefacteur et débitant d'édition contrefaite.

## ADVERTISEMENT.

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**A** GRAMMAR, written by an author so advantageously known as M. DE LÉVIZAC, could not fail of being favourably received by the public; and five considerable editions, published in England, have had a rapid sale. All the principles contained in it are sanctioned by the authority of the French Academy and of the excellent Grammarians who for a century past have laboured to give fixed rules to the French language. This advantage, joined to another, which is, that all the phrases given as examples, or exercises, are extracted from the Dictionary of the French Academy, or the works of the best authors, gives it a decided superiority over all the French Grammars hitherto published for the use of Englishmen. We have made no alteration in



M. de Lévizac's work as to the plan; we have only made a few corrections which appeared to us to be necessary; and in order to render it as complete as possible, we have added a Treatise on French Versification. We have bestowed also the greatest care in correcting the text, that this edition may give perfect satisfaction, and prove far superior to all those that have preceded it, in that so important a part of an elementary work.

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THE SOUNDS  
OF  
THE FRENCH TONGUE,  
OR  
A FRENCH SPELLING BOOK.

~~~~~  
THE ALPHABET.

| Roman Letters. |   | Italic Letters. |          | Pronun. |
|----------------|---|-----------------|----------|---------|
| A              | a | <i>A</i>        | <i>a</i> | ah      |
| B              | b | <i>B</i>        | <i>b</i> | bay     |
| C              | c | <i>C</i>        | <i>c</i> | say     |
| D              | d | <i>D</i>        | <i>d</i> | day     |
| E              | e | <i>E</i>        | <i>e</i> | a       |
| F              | f | <i>F</i>        | <i>f</i> | eff     |
| G              | g | <i>G</i>        | <i>g</i> | jay*    |
| H              | h | <i>H</i>        | <i>h</i> | ash     |
| I              | i | <i>I</i>        | <i>i</i> | e       |
| J              | j | <i>J</i>        | <i>j</i> | jee*    |
| K              | k | <i>K</i>        | <i>k</i> | kah     |
| L              | l | <i>L</i>        | <i>l</i> | ell     |
| M              | m | <i>M</i>        | <i>m</i> | emm     |
| N              | n | <i>N</i>        | <i>n</i> | enn     |
| O              | o | <i>O</i>        | <i>o</i> | o       |
| P              | p | <i>P</i>        | <i>p</i> | pay     |
| Q              | q | <i>Q</i>        | <i>q</i> | ku†     |
| R              | r | <i>R</i>        | <i>r</i> | err     |
| S              | s | <i>S</i>        | <i>s</i> | ess     |
| T              | t | <i>T</i>        | <i>t</i> | tay     |
| U              | u | <i>U</i>        | <i>u</i> | u       |
| V              | v | <i>V</i>        | <i>v</i> | vay     |
| X              | x | <i>X</i>        | <i>x</i> | eeks    |
| Y              | y | <i>Y</i>        | <i>y</i> | e gree  |
| Z              | z | <i>Z</i>        | <i>z</i> | zaid    |

\* The two consonants *g* and *j* are sounded in the Alphabet like *s* in *pleasure*, or *z* in *azure*.

† See the second note, page 3.

## GENERAL OBSERVATIONS.

The twenty-five letters of the Alphabet are divided into Vowels and Consonants. There are five vowels, *a, e, i, o, u*, besides *y*; which is sounded sometimes like one single *i*, and sometimes like *ii*. All the other letters are consonants.

A vowel is a simple sound, formed by one single emission of the voice; and consequently a vowel makes a full and perfect sound by itself.

A consonant is an articulation, or a peculiar pronunciation, which cannot be sounded without the collision of a vowel.

We distinctly hear in the French language other simple sounds than those represented by the above five signs of vowels, according as these are long or short, or marked with accents; which gives ten simple sounds represented by the five vowels. There are besides three other simple sounds represented by two vowels; and, lastly, four vowels called nasal, represented by a vowel and the consonants *m* or *n*. Those seventeen simple sounds will be found in the Table of the following page.

There are three accents in French; the acute ('), the grave (`), and the circumflex (^).

The first is only found over the vowel *e*; the second over *a, e, u*; and the third over the five vowels.

The three vowels, *e, i, u*, are also marked with a double dot, thus, *ë, î, û*, which signifies that they are pronounced distinct from the preceding vowel.

Besides the simple sounds, there are compound ones, in which two sounds are distinctly heard by a single emission of the voice: they are called *diphthongs*.

The sound of one or more letters, pronounced with a single emission of the voice, is called a *syllable*. One or more syllables form a *word*.

TABLE I.

*The seventeen simple sounds of the French Tongue.*

| <i>Sounds</i> | <i>Examples</i>   | <i>Sounded as</i> |
|---------------|-------------------|-------------------|
| 1. a short    | ami friend        | a in rat          |
| 2. à long     | âge age           | a all             |
| 3. e          | tenir to hold     | e battery         |
| 4. é          | été summer        | a paper           |
| 5. è          | modèle model      | e met             |
| 6. ê (1)      | tête head         | e there           |
| 7. i          | imiter to imitate | i big             |
| 8. o short    | école school      | o pot             |
| 9. ô long     | côte rib          | o bone            |
| 10. u         | vertu virtue      | (2)               |
| 11. eu short  | jeune young       | u tub             |
| 12. èu long   | jeûne fast        | (3)               |
| 13. ou        | boule bowl        | o who             |
| 14. an        | ange angel        | en encore         |
| 15. in. (4)   | butin booty       | en entire         |
| 16. on        | bonté goodness    | on bond           |
| 17. un        | brun brown        | un bunch          |

(1) Besides these four *e* there is one entirely mute at the end, and sometimes in the middle of words, as in the above words, *modèle, tête, école, côte*, etc.

(2) *U* has no similar sound in English, and must be learned from the master. Nevertheless its pronunciation may be rendered very easy by this observation: pronounce first *e* as in the English, and then, without the least change in the position of your organs, but simply closing the lips a little, you will articulate the sound *u*.

(3) This double vowel is pronounced by the same motion of the organs as the French *u*, only not closing so much the lips.

(4) The similar sounds given for the nasal vowels are not exactly alike, as the *n* is not sounded at all in French; therefore they must be heard from the master.

*N. B.* — The figures in the two following tables relate to the above seventeen simple sounds.

## The Sounds

## TABLE II.

*Coalition of Letters representing several of the  
Seventeen simple sounds.*

| Simple sounds represented by |    |     | examples.   |             |
|------------------------------|----|-----|-------------|-------------|
| 1                            | a  | ea  | il gagea,   | he betted.  |
|                              |    | ai  | aigu,       | sharp.      |
| 4                            | é  | eai | geai,       | jay.        |
|                              |    | ée  | année,      | year.       |
|                              |    | œ   | œsophage,   | œsophagus.  |
|                              |    | ai  | aide,       | aid.        |
| 5                            | è  | aie | baie,       | bay.        |
|                              |    | ei  | baleine,    | whale.      |
|                              |    | eo  | je nageois, | I did swim. |
|                              |    | oi  | foible,     | weak.       |
|                              |    | oie | monnaie,    | money.      |
| 6                            | ê  | ai  | afné,       | eldest.     |
|                              |    | oi  | paraître,   | to appear.  |
| 7                            | i  | ie  | folie,      | folly.      |
| 8                            | o  | au  | aurore,     | dawn.       |
|                              |    | eo  | flageolet,  | flagelet.   |
|                              |    | au  | auteur,     | author.     |
| 9                            | ô  | eau | marteau,    | hammer.     |
|                              |    | eo  | goale,      | goal.       |
|                              |    | eu  | gageure,    | wager.      |
| 10                           | u  | eue | eue f.,     | had.        |
|                              |    | ue  | laitue,     | lettuce.    |
| 11                           | eu | œu  | sœur,       | sister.     |
| 12                           | êâ | œu  | nœud,       | knot.       |
|                              |    | eue | queue,      | tail.       |
| 13                           | ou | oue | il joue,    | he plays.   |
|                              |    | aou | Août,       | August.     |
|                              |    | am  | jambe,      | leg.        |
| 14                           | an | ean | affligeant, | afflicting. |
|                              |    | em  | membre,     | member.     |
|                              |    | en  | entendre,   | to hear.    |
|                              |    | aim | essaim,     | swarm.      |
|                              |    | ain | crainte,    | fear.       |
| 15                           | in | ein | peinture,   | picture.    |
|                              |    | im  | impoli,     | impolite.   |
|                              |    | ym  | symbole,    | symbol.     |
|                              |    | yn  | syntaxe,    | syntax.     |
| 16                           | on | eon | pigeon,     | pigeon.     |
|                              |    | om  | ombre,      | shade.      |
| 17                           | un | eun | à jeun,     | fasting.    |
|                              |    | um  | parfum,     | perfume.    |

# OBSERVATIONS

Upon the two first Tables.

*Am, an*, do not take the nasal sound when *m* or *n* are doubled, as in *constamment, année*. *An* is not nasal at the end of some foreign names, as *Abraham, Roboam, Amsterdam*, except *Adam*, which has the nasal sound.

*Em* and *en* are articulated, as in *to hem, men*:

1st. In the words taken from foreign languages; as *Jérusalem, item, hymen*, etc. and also in *décemvirat, décemvirs, empenné*, ( the first syllable is nasal ) *étrenner, ennemi, moyennant* and *pennage*.

2dly. In the verbs *venir* and *tenir*, and their compounds, *que je vienne, qu'il tienne*.

3dly. In words ending in *enne*; as, *qu'il prenne, chienne*.

*En* takes the sound of the nasal vowels *im, in*, etc. in *examen*, in adjectives ending in *éen*, as *européen, galiléen*, and in some proper names, as *Mentor, Ruben, Benjamin*.

*Em* and *en* are sounded like *a* short in *femme, hennir, solennel*, and their derivatives, and in adverbs in *emment*; as *diffèremment*.

*Aen* is sounded like *an* in *Caen*, a town of Normandy.

*Aon* has the same sound in *Laon*, a town in France, *faon, fawn*, and *paon*, peacock.

*N* in *en* preposition, and in *en* pronoun, placed before the verb, is always sounded, when the following word begins with a vowel, or *h* mute; as, *en Italie, je n'en ai point*. It is the same with adverbs *bien* and *rien*; as, *il est bien élevé, il n'a rien oublié*.

*Im* and *in* are sounded without a nasal sound:

1st. In proper names taken from foreign languages; as *Selim, Ephraïm*. However, the nasal sound is preserved

in *Benjamin*, *Joachim*, and practice alone can herē direct.

2dly. In words where *m* or *n* is followed by a vowel or *h* mute; as, *inanimé*, *inhumain*.

3dly. Whenever *m* and *n* are doubled; as *immoler*, *innocent*.

The nasal sound is not preserved in the pronoun *on* placed before a verb, and in the adjectives placed before substantives, beginning with a vowel or *h* mute; as, *on arrive*, *mon ami*, *bon homme*.

*Aon* is sounded like *on* in *taon*, ox-fly, which must not be confounded with *thon*, tunny, a sort of fish.

*Un* preserves the sound of *u* short, when *n* is followed by *e* mute; as, *une*, *unième*.

*Um* is pronounced as *om*, without nasal sound, in some words derived from the Latin; as, *centumvirs*, *géranium*, *ladanum*.

### TABLE III.

#### The Diphthongs.

| Simple sounds represented by |    | examples. |               |                |
|------------------------------|----|-----------|---------------|----------------|
| 7                            | i  | } ia      | fiacre,       | hackney-coach. |
| 1                            | a  |           |               |                |
| 7                            | i  | } iai     | je défiai,    | I challenged.  |
| 4                            | é  |           | amitié,       | friendship.    |
|                              |    | } ie      | vous riez,    | you laugh.     |
|                              |    |           |               |                |
| 7                            | i  | } iai     | biais,        | slope.         |
| 5                            | è  |           | bière,        | beer.          |
|                              |    | } ie      | ciel,         | heaven.        |
|                              |    |           | je purifiais, | I purified.    |
| 7                            | i  | } iau     | miauler,      | to mew.        |
| 8                            | o  |           | violon,       | violin.        |
| 7                            | i  | } iu      | reliure,      | binding.       |
| 10                           | u  |           |               |                |
| 7                            | i  | } ien     | mieux,        | better.        |
| 11                           | eu |           |               |                |

TABLE III, continued.

Simple sounds represented by examples.

|          |         |                          |                                            |                                             |
|----------|---------|--------------------------|--------------------------------------------|---------------------------------------------|
| 7<br>13  | i<br>ou | } iou                    | chiourme,                                  | galley's crew.                              |
| 7<br>14  | i<br>an | } ian<br>ien             | viande,<br>audience,                       | meat.<br>audience.                          |
| 7<br>15  | i<br>in | } ien                    | chrétien,                                  | christian.                                  |
| 7<br>16  | i<br>on | } ion                    | passion,                                   | passion.                                    |
| 8<br>2   | o<br>d  | { oi<br>oi<br>oie        | bois,<br>boîte,<br>foie,                   | wood,<br>box.<br>liver.                     |
| 8<br>6   | o<br>e  | { oe<br>oi<br>eoi        | moelle,<br>voisin,<br>nageoire,            | marrow.<br>neighbour.<br>fin.               |
| 8<br>15  | o<br>in | } oin                    | besoin,                                    | want.                                       |
| 10<br>1  | u<br>a  | } ua                     | nuage,                                     | cloud.                                      |
| 10<br>4  | u<br>é  | { uai<br>ue<br>ué<br>uée | je remuai,<br>éternuer,<br>denué,<br>nuée, | I moved.<br>to sneeze.<br>stript.<br>cloud. |
| 10<br>5  | u<br>e  | } ue<br>uoi              | menuet,<br>il suoit,                       | minuet.<br>he perspired.                    |
| 10<br>7  | u<br>i  | } ui<br>uie              | buisson,<br>parapluie,                     | bush.<br>umbrella.                          |
| 10<br>8  | u<br>o  | } uo                     | impétuosité,                               | impetuosity.                                |
| 10<br>11 | u<br>eu | } uen                    | lueur,                                     | glimmering.                                 |
| 10<br>12 | u<br>eu | } uen                    | majestueux,                                | majestical.                                 |
| 10<br>14 | u<br>an | } uan<br>uen             | nuance,<br>influence,                      | shade.<br>influence.                        |
| 10<br>15 | u<br>in | } uin                    | juin,                                      | June.                                       |



TABLE III, continued.

Simple sounds represented by examples.

|    |    |   |      |                |                             |
|----|----|---|------|----------------|-----------------------------|
| 10 | u  | } | uon  | nous tuons,    | <i>we kill.</i>             |
| 16 | on |   |      |                |                             |
| 13 | ou | } | oua  | rouage,        | <i>wheel-work.</i>          |
| 1  | a  |   |      |                |                             |
| 13 | ou | { | oue  | dénouer,       | <i>to untie.</i>            |
| 4  | é  |   | oué  | déjoué,        | <i>frustrated.</i>          |
|    |    |   | ouée | filie enjouée, | <i>cheerful girl.</i>       |
|    |    |   | ouai | je jouai,      | <i>I played.</i>            |
| 13 | ou | } | oue  | fouetter,      | <i>to whip.</i>             |
| 5  | è  |   | ouoi | je dénouois,   | <i>I untied.</i>            |
| 13 | ou | } | oui  | cambouï,       | <i>coom.</i>                |
| 7  | i  |   | ouie | l'ouie,        | <i>the hearing.</i>         |
| 13 | ou | } | oueu | boueur,        | <i>dustman.</i>             |
| 11 | eu |   |      |                |                             |
| 13 | ou | } | oueu | noureux,       | <i>knotty.</i>              |
| 12 | eu |   |      |                |                             |
| 13 | ou | } | ouan | louange,       | <i>praise.</i> [ <i>dy.</i> |
| 14 | an |   | ouen | Rouen,         | <i>city of Norman-</i>      |
| 13 | ou | } | ouin | babouin,       | <i>baboon.</i>              |
| 15 | in |   |      |                |                             |
| 13 | ou | } | ouon | nous jouons,   | <i>we play.</i>             |
| 16 | on |   |      |                |                             |

## Of the Y.

This letter, when it stands alone, or is preceded or followed by a consonant, is pronounced like *i*, except in *pays* and its derivatives, which are pronounced *pai-is*, etc. *Y* between two vowels is pronounced like two *i*, and if it be preceded by *a*, it gives to this letter the sound of the compound vowel *ai*; if by *o* or *u*, it gives to them the sound of the diphthongs *oi* or *ui*. The vowel which follows the *y* is pronounced like one of the diphthongs *ia*, *ie*, etc. and for this reason we have differed to speak of the *y* until after the diphthongs.

|               |                       |                 |                        |
|---------------|-----------------------|-----------------|------------------------|
| Ab-ba-ye,     | <i>abbey.</i>         | nous é-ga-yons, | <i>we enliven.</i>     |
| a-bo-yer,     | <i>to bark.</i>       | es-su-yer,      | <i>to wipe.</i>        |
| ap-pu-yer,    | <i>to support.</i>    | mo-yen,         | <i>means.</i>          |
| ba-la-yer,    | <i>to sweep.</i>      | net-to-yer,     | <i>to clean.</i>       |
| bé-ga-yer,    | <i>to stammer.</i>    | je pa-yois,     | <i>I was paying.</i>   |
| cra-yon,      | <i>pencil.</i>        | je ra-ye-rois,  | <i>I would streak.</i> |
| cro-ya-ble,   | <i>credible.</i>      | ro-yau-me,      | <i>kingdom.</i>        |
| é-cu-yer,     | <i>esquire.</i>       | vo-ya-ge,       | <i>voyage.</i>         |
| il ef-fra-ya, | <i>he frightened.</i> | vo-ya-geur,     | <i>traveller.</i>      |

## OF CONSONANTS.

The French language has nineteen consonants: they are, *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z.*

It is acknowledged as a principle, that a consonant has no sound of itself: to be heard, it must be accompanied by a vowel.

### B, b. Sounded as in English.

|       |                   |            |                   |
|-------|-------------------|------------|-------------------|
| Bac,  | <i>long boat.</i> | bu,        | <i>drunk.</i>     |
| baie, | <i>bay.</i>       | ba-bil,    | <i>prattling.</i> |
| bal,  | <i>ball.</i>      | ba-bouin,  | <i>baboon.</i>    |
| bas,  | <i>stocking.</i>  | ba-din,    | <i>waggish.</i>   |
| bœuf, | <i>ox.</i>        | bai-ser,   | <i>to kiss.</i>   |
| bois, | <i>wood.</i>      | ber-ceau,  | <i>cradle.</i>    |
| bout, | <i>end.</i>       | bois-quet, | <i>grove.</i>     |

This letter is always pronounced in the middle of a word; as, *ab-di-quer, sub-ve-nir*; and at the end of proper names, as, *Job, Caleb*; also in the word, *radoub*, the refitting of a ship, *rumb*, point of the compass; but in *plomb*, lead, it is never pronounced. When double, which only happens in *abbé*, abbot, *rabbīn*, rabbin, *sabbat*, sabbath, and their derivatives, one only is sounded.

## The Sounds

C, c. { *Ke*, proper sound before *a, o, u, l, n, r, s*, as  
           *c* in *cart*.  
       *Se*, accidental sound before *e, i*, as *c* in *cider*.

### Proper sound.

|       |                   |           |                  |
|-------|-------------------|-----------|------------------|
| Cal,  | <i>callosity.</i> | cour,     | <i>yard.</i>     |
| camp, | <i>camp.</i>      | creux,    | <i>hollow.</i>   |
| car,  | <i>for.</i>       | cri,      | <i>cry.</i>      |
| cas,  | <i>case.</i>      | crû,      | <i>raw.</i>      |
| clos, | <i>close.</i>     | cuit,     | <i>cooked.</i>   |
| clou, | <i>nail.</i>      | ca-dran,  | <i>dial.</i>     |
| cœur, | <i>heart.</i>     | cas-que,  | <i>helmet.</i>   |
| cor,  | <i>corn.</i>      | cau-se,   | <i>cause.</i>    |
| cou,  | <i>neck.</i>      | clé-ment, | <i>merciful.</i> |

### Accidental sound.

|        |                 |                |                   |
|--------|-----------------|----------------|-------------------|
| Ce,    | <i>this.</i>    | cinq,          | <i>five.</i>      |
| ceint, | <i>girded.</i>  | cé-lè-bre,     | <i>famous.</i>    |
| cent,  | <i>hundred.</i> | ca-trouil-le,  | <i>gourd.</i>     |
| ces,   | <i>these.</i>   | cé-lé-bri-té,  | <i>celebrity.</i> |
| ciel,  | <i>heaven.</i>  | cir-cu-lai-re, | <i>circular.</i>  |

This letter is not sounded in the middle of words, before *q, ca, co, cu, cl, cr*, as *ac-quérir, ac-cabler, ac-complir, ac-clamation, ac-créditer*, which are pronounced *a-quérir*, etc. It is sounded with its proper sound before *ce* and *ci*; as *suc-cès, ac-cident*, and takes its accidental sound before *a, o, u*, when there is a *cedilla* under the *c*; as *fa-ça-de, fa-çon, re-çu*.

It is sounded *gue* in the word *second* and derivatives.

At the end of words, it is generally pronounced, as *Cognac, avec*, etc. but is not sounded in *accroc, arc-boutant, banc, broc, clerc, cotignac, cric, croc, échecs, estomac, flanc, jongs, lacs, marc, tabac, tronc* and *vainc*, nor in *donc*, followed by a consonant. It is sounded in *franc étourdi*, and *du blanc au noir*. In *porc-épic*, the first but not the last is sounded. In *échec*, check, it is pronounced, but not in the plural, *échecs, chess*.

In words ending in *ct*, neither of these consonants are pronounced, in *amict, instinct, respect*.

D, d. Sounded as in English.

|       |           |          |           |
|-------|-----------|----------|-----------|
| Daim, | deer.     | du,      | of the.   |
| dais, | canopy.   | da-mas,  | damask.   |
| dans, | in, into. | dan-ger, | danger.   |
| de,   | of, from. | dé-çu,   | deceived. |
| des,  | of the.   | dé-cret, | decree.   |
| deux, | two.      | dé-jà,   | already.  |
| dix,  | ten.      | dé-sir,  | desire.   |
| dos,  | back.     | dire,    | to say.   |

This letter is sounded in the middle of words: as *ad-jectif*, *ad-verbe*.

It is sounded also at the end of proper names; as *Da-vid*, *O-bed*; at the end of other words, it is sounded only before a vowel, and then it takes the sound of *t*, *quand il viendra*, *grand homme*. It is never sounded in *gond*, *nid*, *nœud* and *muid*. In *pied*, it is sounded only in some idiomatical expressions, as *tenir pied à boulev*, *de pied en cap*. When doubled, both are pronounced.

F, f. Sounded as in English.

|       |         |        |         |
|-------|---------|--------|---------|
| Faim, | hunger. | feu,   | fire.   |
| fard, | paint.  | fi,    | fy.     |
| faux, | false.  | fier,  | proud.  |
| fer,  | iron.   | fleur, | flower. |

Final *f* is pronounced in words ending in *if*, and in *nef*, *nerf*, *soif*, *serf*, *chef*, *œuf*, *bœuf*, *neuf* (new), and *veuf*; but not in *clef*, *cerf-volant*, *chef-d'œuvre*, *êteuf*, *nerf de bœuf*, *un œuf frais*, *le bœuf gras*, *du bœuf salé*. It is not sounded in the plural of *nerf*, *neuf* (new), *œuf*, and *bœuf*. In *neuf* (nine), when placed before a word to which it relates, it is sounded *v* before a vowel or *h* mute, and entirely mute before a consonant or *h* aspirated.

When double, only one is sounded:

G, g. { Proper sound *gue* before *a*, *o*, *u*, as *g* in *go*;  
 Accidental sound *je* before *e*, *i*, as *s* in *plea-*  
*sure*.

## Proper sound.

|        |               |          |               |
|--------|---------------|----------|---------------|
| Gai,   | <i>gay.</i>   | gar-çon, | <i>boy.</i>   |
| gant,  | <i>glove.</i> | gau-che, | <i>left.</i>  |
| gland, | <i>acorn.</i> | glac-e,  | <i>ice.</i>   |
| gond,  | <i>hinge.</i> | gloi-re, | <i>glory.</i> |
| gué,   | <i>ford.</i>  | gom-me,  | <i>gum.</i>   |

## Accidental Sound.

|         |                  |              |                           |
|---------|------------------|--------------|---------------------------|
| Geai,   | <i>jackdaw.</i>  | ge-lée,      | <i>frost.</i>             |
| gens,   | <i>people.</i>   | gé-né-ral,   | <i>general.</i>           |
| gè-ne,  | <i>rack.</i>     | gé-nis-se,   | <i>heifer.</i>            |
| gen-re, | <i>gender.</i>   | gin-gem-bre, | <i>ginger.</i>            |
| gé-mir, | <i>to groan.</i> | gi-ro-flée,  | <i>stock gillyflower.</i> |

*G* has the accidental sound *ke*, in *grand*, *long* and *sang*, followed by a vowel.

*G* final, sounds *gue* in proper names, as *Agag*, *Doeg*, and in *joug*, even before a consonant.

It is not pronounced in *doigt*, *étang*, *faubourg*, *hareng*, *legs*, *poing*, *sangsue*, *seing* (signature), and *vingt*; nor in *rang*, *sang* and *long*, before a consonant: *bourgmestre* is pronounced *bourguemestre*.

*Gui* is pronounced at one and the same time, though sounding the *u* in *aiguille* and its derivatives; in *aiguisement*, *aiguiser*, and in these proper names, *Aiguillon*, *Guise*, *le Guide*; but *u* is not sounded in *guider*, *guidon*, *anguille*, *vivre à sa guise*.

When double, only one is pronounced, except before *ge* and *gi*, and then the first has the proper sound and the second the accidental one.

**H, h.** This letter is sometimes mute, and then it has no value; and sometimes aspirated, and then it is pronounced with a guttural and strong impulse of the voice.

**H** mute.

|         |                   |           |                |
|---------|-------------------|-----------|----------------|
| Hi-er,  | <i>yesterday.</i> | heu-reux, | <i>happy.</i>  |
| ha-bit, | <i>coat.</i>      | hi-ver,   | <i>winter.</i> |
| her-be, | <i>grass.</i>     | hom-me,   | <i>man.</i>    |
| heu-re, | <i>hour.</i>      | hon-neur, | <i>honour.</i> |

**H aspirated.**

|         |                 |          |                 |
|---------|-----------------|----------|-----------------|
| Haut,   | <i>high.</i>    | hai-ne,  | <i>hatred.</i>  |
| ha-che, | <i>axe.</i>     | har-pe,  | <i>harp.</i>    |
| ha-ir.  | <i>to hate.</i> | hi-deux, | <i>hideous.</i> |

**J, j. Proper sound *je*, as *z* in *azure*, or *s* in *pleasure*.**

The sound of this letter never changes.

|          |                 |          |                  |
|----------|-----------------|----------|------------------|
| Jus,     | <i>gravy.</i>   | jau-ne,  | <i>yellow.</i>   |
| ja-loux, | <i>jealous.</i> | Jeu-di,  | <i>Thursday.</i> |
| ja-mais, | <i>never.</i>   | jon-jou, | <i>toy.</i>      |
| jar-din, | <i>garden.</i>  | ju-meau, | <i>twin.</i>     |

**K, k. Proper sound very hard, as *k* in *kit*.**

This letter may be considered as not properly belonging to the French alphabet, as it is never used but in a few words, all borrowed from foreign languages, for which see the dictionary.

**L, l. Proper sound as in English.**

|         |              |           |                  |
|---------|--------------|-----------|------------------|
| Lin,    | <i>flax.</i> | lai-deur, | <i>ugliness.</i> |
| lit,    | <i>bed.</i>  | lam-bris, | <i>wainscot.</i> |
| loi,    | <i>law.</i>  | lar-me,   | <i>tear.</i>     |
| lot,    | <i>lot.</i>  | le-çon,   | <i>lesson.</i>   |
| lui,    | <i>him.</i>  | lin-ge,   | <i>linen.</i>    |
| la-cet, | <i>lace.</i> | lo-ge,    | <i>lodge.</i>    |

This letter, in the middle or at the end of words, has sometimes a liquid sound, which we shall mention hereafter.

**L** final is not sounded in the following words; *baril*, *chenil*, *coutil*, *fenil*, *fournil*, *fusil*, *gril*, *nombril*, *outil*, *persil*, *pouls*, *soûl* and *sourcil*. In *gentil* it is only pronounced in the singular, when placed before a noun beginning with a vowel. It is also mute in *fil*s.

When double, we sound but one, except in *allégorie*; *allusion*, *alluvion*, *Apollon*, *appellatif*, *appellation*, *belligérant*, *belliqueux*, *Bellone*, *cavillation*, *collation des bénéfices*, *collusion*, *constellation*, *ébullition*, *Gallican*, *Gallicisme*, *instillation*, *instiller*, *intellect*, *intelligence*, *intelli-*

*gent, intelligibilité, intelligible, malléabilité, malléable, maxillaire, millénaire, millésime, oscillation, Pallas, palliatif, palliation, pallier, pellicule, pusillanimité, pusillanimité, scintillation, scintiller, titillant, titillation, titiller, vacillant, vacillation, vaciller, and in all words beginning with ill, as illustre, illuminer, etc.*

**M, m. Sounded as in English.**

|           |               |          |                       |
|-----------|---------------|----------|-----------------------|
| Moi,      | <i>me.</i>    | men-ton, | <i>chin.</i>          |
| mur,      | <i>wall.</i>  | mi-roir, | <i>looking-glass.</i> |
| mai-son,  | <i>house.</i> | mon-de,  | <i>world.</i>         |
| man-chou, | <i>muff.</i>  | mou-lin, | <i>mill.</i>          |

*M*, in the middle of words, is not sounded in *automne* and *damner*, and its derivatives; but in *autumnal*, and the other words, it is sounded before *n*, as *amnistie, calomnie, etc.*

When double, we generally sound but one, except, 1st. In proper names, as *Emmanuel*. 2dly. In the words beginning with *imm*, as *immortel*.

In the words in which *em* is followed by *m*, as *emmancher*, it takes the nasal sound *an*.

**N, n. Sounded as in English.**

|       |               |          |                 |
|-------|---------------|----------|-----------------|
| Ne,   | <i>not.</i>   | nom,     | <i>name.</i>    |
| nain, | <i>dwarf.</i> | na-ger,  | <i>to swim.</i> |
| net,  | <i>clear.</i> | nei-ge,  | <i>snow.</i>    |
| nez,  | <i>nose.</i>  | ni-veau, | <i>level.</i>   |
| ni,   | <i>nor.</i>   | no-ces,  | <i>wedding.</i> |

When *n* is double, we generally sound but one, except in *annexe, annal, annuel, annotation, annuler, inné, innover, innovation*, and perhaps a few others.

**P, p. Sounded as in English.**

|        |                 |          |                 |
|--------|-----------------|----------|-----------------|
| Pli,   | <i>plait.</i>   | pot,     | <i>pot.</i>     |
| plus,  | <i>more.</i>    | prix,    | <i>price.</i>   |
| poids, | <i>weight.</i>  | pa-lais, | <i>palace.</i>  |
| pont,  | <i>bridge.</i>  | par-fum, | <i>perfume.</i> |
| pert,  | <i>harbour.</i> | pe-gue,  | <i>comb.</i>    |

*P*, followed by *h*, is sounded *f*, as *philosophe*, *pharmacie*, etc.

*P*, in the middle of words, is never sounded in *bap-tême*, *baptiser*, *baptistère*, *compte* and its derivatives, *corps*, *exempt*, *exempter*, *prompt* and its derivatives, *sculpter* and its derivatives, *temps*, *printemps*, and in the verb *rompre* and its derivatives, when it is followed by *s* or *t*, as *je romps*, *il corrompt*. But it is sounded in *baptismal* and *exemption*.

It is not pronounced in *sept*, *septième*, and *septièmement*, but it is heard in all the other derivatives of *sept*.

In *laps* both *p* and *s* are sounded.

Final *p* is always sounded in *Alep*, *cap*, *Gap*, *cep*, *jalap*, and also in *trop*, *beaucoup* and *coup*, before a vowel.

When double, we never pronounce but one.

*Q, q.* Proper sound *que*, commonly as *k* in *kiss*.

But sometimes it presents the hard pronunciation of the Latin in *qua*, *que*, *qui*, which, in this case, are sounded *coua*, *cué*, *qui*; as *qua* in *equator*.

First sound.

|         |         |               |           |
|---------|---------|---------------|-----------|
| Quai,   | key.    | qua-tre,      | four.     |
| quand,  | when.   | qué-rir,      | to fetch. |
| que,    | that.   | quê-ter,      | to beg.   |
| qui,    | who.    | quel-que,     | some.     |
| qua-si, | almost. | quo-ti-di-en, | daily.    |

Second sound.

|                    |                |                   |               |
|--------------------|----------------|-------------------|---------------|
| A-qua-ti-le,       | aquatile.      | quin-tu-ple,      | five-fold.    |
| é-qua-teur,        | equator.       | é-qui-la-té-ral,  | equilateral.  |
| ques-teur,         | questor.       | é-qua-ti-on,      | equation.     |
| é-ques-tre,        | equestrian.    | li-qua-ti-on.     | liquefaction. |
| Quin-qua-gé-si-me, | Shrove Sunday. | li-qué-fac-ti-on, | liquefaction. |

This letter is never doubled.

*R, r.* Sounded as in English.

|        |       |          |         |
|--------|-------|----------|---------|
| Rat,   | rat.  | rai-sin, | grape.  |
| roi,   | king. | rai-son, | reason. |
| ra-ce, | race. | rei-ne,  | queen.  |
| ra-de, | road. | ren-te,  | rent.   |
| ra-ge, | rage. | ru-ban,  | ribbon. |



Final *r* is always sounded after the vowels *a, e, i, o, u*, except in *Monsieur*. In nouns ending in *er*, it is sounded only in monosyllables, as well as in *amer, belveder, cancer, la cuiller, enfer, éther, frater, gaster, hier, hiver, magister, pater*, and in proper names, *Jupiter, Esther, Munster, le Niger*, etc.

In adjectives ending in *er*, it is only sounded when they precede the noun to which they relate, if it begin with a vowel.

In the infinitive of verbs in *er*, it is sounded before a vowel in the same member of a phrase, but never if only a comma intervene.

In words ending in *er*, when *r* is sounded, *e* has the sound of *é* open short; when it is not, it has the sound of *é* close, or acute.

When double, we pronounce but one, except, 1st. In *aberration, abhorrer, errer, horreur, terreur*, and their derivatives. 2dly. In words beginning with *irr*, as *irriter, irréconciliable*, etc. 3dly. In the future and conditional of the verbs *acquérir, courir, mourir*, and their derivatives, *j'acquerrai, je mourrois, nous courrions*, etc.

S, s. { Proper sound as *s* in *salute*.  
 { Accidental sound as *z* in *zone*.

Proper sound.

|           |                 |           |                  |
|-----------|-----------------|-----------|------------------|
| Sa,       | <i>her.</i>     | sim-ple,  | <i>simple.</i>   |
| san-glot, | <i>sob.</i>     | sol-dat,  | <i>soldier.</i>  |
| sau-ce,   | <i>sauce.</i>   | sou-dain, | <i>suddenly.</i> |
| ser-pent, | <i>serpent.</i> | suc-cès,  | <i>success.</i>  |

*S* preserves always its proper sound at the beginning of a word, except before *che* and *chi*, where it is mute, as, in *schelling, schisme*, etc.

It also preserves the same sound in the middle of a word, when preceded or followed by a consonant, except in the following words, in which it takes the sound of *z*, *Alsace, balsamine, balsamique, intransitif, transaction, transiger, transitif, transition* and *transitoire*.

*S* takes the accidental sound when it stands between two vowels, except in the following words; where it preserves

its natural sound: *désuétude, entresol, monosyllabe, parasol, polysyllabe, préséance, présupposer, présupposition, tournesol, vraisemblable*, and its derivatives.

S as well as *t* is always heard in *Christ*, but never in *Jésus-Christ, l'antechrist*, in which *t* is only sounded before a vowel.

When *s* is followed by *ce* and *ci*, the sound of *s* is only heard, as in *scène, science*; which are pronounced *sène, sience*; but *c* is sounded in all other combinations, *scapulaire, scolarité, scrupule*, etc.

Final *s* is sounded in *as, aloès, Amadis, Argus, Atlas, bibus, bis, blocus, bolus, cens, jadis, lapis, le lis*, (flower), *la Lys* (river), *maïs, mars, métis, ours, pathos, tournevis, virus, vis*, and in proper names derived from the Greek or Latin, as *Minos, Délos, Brutus, Régulus*, etc., it is mute in *fleur de lis*.

Though there is no *s* in *quatre*, yet before *yeux* it is pronounced as if ending in that letter.

When double, pronounce only one, but with its proper sound.

T, t. { Proper sound *te*, as *t* in *tart*.  
Accidental sound *ce*, as *c* in *cider*.

Proper sound.

|       |               |           |                 |
|-------|---------------|-----------|-----------------|
| Toi,  | <i>thee.</i>  | ta-bac,   | <i>tobacco.</i> |
| tort, | <i>wrong.</i> | tau-reau, | <i>bull.</i>    |
| tour, | <i>turn.</i>  | tem-ple,  | <i>temple.</i>  |
| très, | <i>very.</i>  | ti-gre,   | <i>tiger.</i>   |

*T*, at the beginning of a word, always preserves its proper sound.

It assumes the accidental sound, 1st. In adjectives ending in *tiel, tiel, tient* and *tieux*, and their derivatives: as, *abbatial, partiel, patient, captieux*. 2dly. In the following words ending in *tie, aristocratie, Béotie, facétie, démocratie, diplomatie, impéritie, ineptie, inertie, minutie, primatie, prophétie* and *suprématie*. 3dly. In the verbs *initier* and *balbutier*, and their inflexions. 4thly. In the

names of nations or persons ending in *tien* ; as, *Vénitien*, *Dioclétien*, etc. 5thly. In the nouns ending in *tion*, not preceded by *s* or *x*, and their derivatives ; as, *ambition*.

*T* final is always sounded in *apt*, *brut*, *comput*, *contact*, *déficit*, *dot*, *exact*, *fat*, *indult*, *lest*, *malt*, *mat*, *opiat*, *rapt*, *rit*, *strict*, *le zénith*, and in this proverbial expression, *entre le zist et le zest*.

*T* is never sounded in the conjunction *et*, and, which is pronounced like a simple *é* acute, nor in *chat-huant*.

*Th* has no particular sound as in English, but is always pronounced like *t*.

In *sept* and *huit*, *t* is always sounded, except these words stand before a noun beginning with a consonant, or another numeral adjective.

In *vingt*, it is sounded before a vowel, and through the whole series, from twenty-one to thirty ; but it is never heard in *quatre-vingts*, *six-vingts*, nor even in *quatre-vingt-un*.

In all other words, it is sounded, when followed by a vowel with which it unites ; as, *je suis tout à vous*.

When double, we pronounce but one, except in *atticisme*, *attique*, *guttural*, *pittoresque*.

**V, v.** Sounded as in English.

|          |          |         |          |
|----------|----------|---------|----------|
| Vé-lin,  | vellum.  | vi-ce,  | vice.    |
| ven-dre, | to sell. | vi-sir, | vizier.  |
| ver-tu,  | virtue.  | voi-ci, | here is. |

This letter preserves always its proper sound, and is never double.

**W, w,** is sometimes met with in some foreign words, *wigh*, *wisk*, *whiski*, *wolfram*, and is sounded as in English.

**X, x.** Has no proper sound.

1. Accidental sound, *ks*, as *x* in *axiome*.
2. Accidental sound, *gz*, as *gs* in *eggs*.
3. Accidental sound, *k*, as *xc* in *excellent*.

4. Accidental sound, *s*, as *s* in *salad*.

5. Accidental sound, *z*, as *z* in *zone*.

The first sound, *ks*, is the most general, and takes place in all cases not mentioned hereafter.

The second sound, *gz*, takes place in all words beginning with *ex* followed by a vowel, or *h* mute, as *examen*, *exemple*, *exhumer*, *exhorter*, etc.

The third sound *t* is met with in all words beginning with *exc*, followed by *e* or *i*, as *exceller*, *exciter*, *excentrique*, etc.

The fourth sound, *s*, is found only in *soixante* and the following names of towns, *Aix*, *Aix-la-Chapelle*, *Auxerre*, *Bruxelles*, *Luxeuil*.

The fifth sound, *z*, takes place at the end of words when followed by a vowel, and in the derivatives of *deux*, *six*, and *dix*, as, *deuxième*, *sixième*, *dixièmement*, etc.

*X* is never sounded in *dixme* and its derivatives.

In *six* and *dix* before a noun beginning with a consonant, it is entirely mute : if the noun begin with a vowel, it is sounded like *z*, and in all other cases, it is sounded like *s* of the fourth rule.

At the end of words, *x* is always pronounced *ks* in *Stryx*, *phénix*, *index*, *borax*, *storax*, *onix*, *préfix*, *Ajax*, *Pollux*, and other proper names.

*Z, z.* Proper sound *ze*, as *z* in *zone*.

|                 |                |                 |                 |
|-----------------|----------------|-----------------|-----------------|
| <i>Zè-bre,</i>  | <i>zebra.</i>  | <i>zé-ro,</i>   | <i>nought.</i>  |
| <i>zè-le,</i>   | <i>zeal.</i>   | <i>zig-zag,</i> | <i>zig-zag.</i> |
| <i>zé-phyr,</i> | <i>zephyr.</i> | <i>zone,</i>    | <i>zone.</i>    |

Final *z* sounds *s* in *Metz* and *Rhodez*. It is not pronounced in the second person plural of verbs, *vous aimez*, *vous venez*, nor in words terminated in *ez*, as *assez*, *chez*, *nez*, when followed by a consonant.

We never double this letter.

Besides the above consonants, there are three others, for which we have no simple character.

CH, ch. { 1st sound, *che*, as *sh* in *shake*.  
 { 2d sound, *que*, as *ch* in *chimera*.

## 1st Sound.

|        |               |          |                |
|--------|---------------|----------|----------------|
| Chat,  | <i>cat.</i>   | chef,    | <i>chief.</i>  |
| chair, | <i>flesh.</i> | chai-ne, | <i>chain.</i>  |
| cher,  | <i>dear.</i>  | chai-re, | <i>pulpit.</i> |
| chaud, | <i>hot.</i>   | chai-se, | <i>chair.</i>  |
| chez,  | <i>at.</i>    | cho-se,  | <i>thing.</i>  |

This consonant takes the second sound, 1st. When it is followed by *l*, *n*, or *r*, as, *Chrétien*, *Arachné*, *Chloris*. 2dly. In several proper names taken from foreign languages, as *Achab*, *Nabuchodonosor*, *Michel-Ange*, *Macchiavel*, *Civita-Vecchia*, *Achéloüs*, etc., but in this last case there are so many exceptions, that we must refer the learner to practice alone; for we pronounce soft, *Zachée*, *Joachim*, etc. 3dly. In the following words, *anachorète*, *archange*, *archiépiscopal*, *catéchumène*, *chaos*, *chœur*, *écho*, *eucharistie*, and *orchestre*.

In *drachme*, *ch* is pronounced like *g*. In *vermicelle* and *violoncelle*, *c* is pronounced like *ch*. *Almanach* is pronounced *almana*.

GN, gn. { Liquid sound, *gne* as *gn* in *poignant*.  
 { Hard sound, as *gn* in *magnificent*.

When this consonant begins the word, it always has the hard sound; as *Gnaphalium*, *Gnome*, *Gnomide*, *Gnomique*, *Gnomon*, *Gnomonique*, *Gnostiques*.

The liquid sound takes place only in the middle of words, where it is always preserved, except in *Progné*, *agnat*, *agnation*, *diagnostic*, *stagnation*, *stagnant*, *cognat*, *cognition*, *rénicole*, *inexpugnable*, *imprégnation*, *ignée*, *magnésie*, and perhaps a few others.

In the word *signet*, it is pronounced as if written *sinet*.

*L*, single or doubled, has in many words a liquid sound, which greatly resembles that of the *ll* in the English word *brillant*, or of *gl* in *seraglio*.

This sound takes place without exception after the

compound vowels *ai, ei, eui, œi, oui, uei*, both in the middle and at the end of words. *Euil, œil, uel*, have in these cases the same sound.

|              |            |                |           |
|--------------|------------|----------------|-----------|
| A-beil-le,   | bee.       | œil,           | eye.      |
| ac-cueil,    | reception. | o-reil-le,     | ear.      |
| ba-tail-lon, | battalion. | or-gueil-leux, | proud.    |
| cer-feuil,   | chervil.   | so-leil,       | sun.      |
| feuil-le,    | leaf.      | souil-lure,    | filth.    |
| fouil-ler,   | to trench. | tra-vail.      | work.     |
| fu-taille,   | cask.      | vail-lant,     | valiant.  |
| mail,        | mall.      | veil-ler,      | to watch. |
| meil-leur.   | better.    | ver-rouil-ler, | to bolt.  |

*Ill* takes the liquid sound in the middle and at the end of words, except in *armillaire, cavillation, imbécille, instiller, maxillaire, mille, oscillation, pupille, pusillanime, scintiller, titiller, tranquille, vaciller, ville*, and their derivatives; we except also all words beginning with *ill*, as, *illégal, illégitime*, etc.

*Il* is liquid at the end of the following words; *Avril, babil, Brésil, cil, grésil, and péril*.

## EXPLANATION

### *Of the Abbreviations used in the Exercises.*

|             |            |                             |
|-------------|------------|-----------------------------|
| m.          | stands for | masculine.                  |
| f.          | .....      | feminine.                   |
| pl.         | .....      | plural.                     |
| s. or sing. | .....      | singular.                   |
| h m.        | .....      | h mute.                     |
| h asp.      | .....      | h aspirated.                |
| pr.         | .....      | preposition.                |
| art.        | .....      | article.                    |
| pr-art.     | .....      | article contracted.         |
| pron.       | .....      | pronoun.                    |
| inf-1.      | .....      | present of the infinitive.  |
| inf-2.      | .....      | the past.                   |
| inf-3.      | .....      | participle present.         |
| inf-4.      | .....      | participle past.            |
| ind-1.      | .....      | present of the indicative.  |
| ind-2.      | .....      | imperfect.                  |
| ind-3.      | .....      | preterit definite.          |
| ind-4.      | .....      | preterit indefinite.        |
| ind-5.      | .....      | preterit anterior.          |
| ind-6.      | .....      | pluperfect.                 |
| ind-7.      | .....      | future absolute.            |
| ind-8.      | .....      | future anterior.            |
| imp.        | .....      | imperative.                 |
| con-1.      | .....      | present of the conditional. |
| con-2.      | .....      | first conditional past.     |
| con-3.      | .....      | second conditional past.    |
| subj-1.     | .....      | present of the subjunctive. |
| subj-2.     | .....      | imperfect.                  |
| subj-3.     | .....      | preterit.                   |
| subj-4.     | .....      | pluperfect.                 |

\* denotes that the word under which it is placed, is not expressed in French.

— denotes that the English word is spelt alike in French, or at least the part under which this sign is placed.

= denotes that the French word differs from the English only by its termination.

Those French words which are followed by the above signs are to take the form which they point out.

In the tenth chapter, the \* is no longer placed under the word, but after it.

In filling the exercises, the order of the figures placed sometimes in the phrases after the French words, is to be observed.

In the exercises, when several English words are included between a parenthesis ( ) they must be translated by the only words placed under.

# INTRODUCTION

## TO

## THE EXERCISES.

1. The English article *the* is rendered in French by  $\left\{ \begin{array}{l} \textit{le} \text{ before the substantive masculine.} \\ \textit{la} \text{ before the substantive feminine.} \\ \textit{les} \text{ before substantives plural of both genders.} \end{array} \right.$

*A* or *an* are translated into French by  $\left\{ \begin{array}{l} \textit{un} \text{ before the substantive masculine.} \\ \textit{une} \text{ before the substantive feminine.} \end{array} \right.$

### EXAMPLES :

|              |             |            |          |
|--------------|-------------|------------|----------|
| le livre,    | the book.   | un homme,  | a man,   |
| la rue,      | the street. | une femme, | a woman. |
| les plantes, | the plants. | un héros,  | a hero.  |

### EXERCISE.

*The wood ; the forest ; the houses ; the men ; the court ;*  
*bois m. forêt f. maisons pl. hommes pl. cour f.*  
*the foot ; the arms ; the room ; the garden ; the windows ;*  
*pied m. bras pl. chambre f. jardin m. fenêtres pl.*  
*a history ; a novel ; a foreigner ; a walk ; a day ;*  
*histoire f. roman m. étranger m. promenade f. jour m.*  
*a night ; the sun ; the moon ; the stars ; a body ; a cart ;*  
*nuit f. soleil m. lune f. étoiles pl. corps m. carte f.*  
*a crown.*  
*écu m.*

2. *Of* and *from* are generally rendered in French by *de*,  
*to* — — — — — by *à*.

These prepositions are frequently followed by the article *the* or the word *a* or *an*.

*Of the* is rendered in French by  $\left\{ \begin{array}{l} \textit{du} \text{ before the substantive masculine singular} \\ \text{beginning with a consonant or } h \text{ aspirated.} \\ \textit{de la} \text{ before the substantive feminine singular.} \\ \textit{de l'} \text{ before the substantive singular beginning} \\ \text{with a vowel or } h \text{ mute.} \\ \textit{des} \text{ before substantives plural.} \end{array} \right.$

*To the* is rendered in French by  $\left\{ \begin{array}{l} \textit{au} \text{ before the substantive masculine singular} \\ \text{beginning with a consonant or } h \text{ aspirated.} \\ \textit{à la} \text{ before the substantive feminine singular.} \\ \textit{à l'} \text{ before the substantive singular beginning} \\ \text{with a vowel or } h \text{ mute.} \\ \textit{aux} \text{ before substantives plural.} \end{array} \right.$

*Of a* is rendered in French by  $\left\{ \begin{array}{l} \textit{d'un} \text{ before the substantive masculine.} \\ \textit{d'une} \text{ before the substantive feminine.} \end{array} \right.$



To *a* is rendered { *à un* before the substantive masculine.  
 in French by { *à une* before the substantive feminine.

## EXAMPLES:

|                |                        |                |                        |
|----------------|------------------------|----------------|------------------------|
| du parc,       | <i>of the park.</i>    | à l'esprit,    | <i>to the mind.</i>    |
| de la rivière, | <i>of the river.</i>   | aux carrosses, | <i>to the coaches.</i> |
| de l'esprit,   | <i>of the mind.</i>    | d'un jour,     | <i>of a day.</i>       |
| des carrosses, | <i>of the coaches.</i> | d'une nuit,    | <i>of a night.</i>     |
| au parc,       | <i>to the park.</i>    | à un jour,     | <i>to a day.</i>       |
| à la rivière,  | <i>to the river.</i>   | à une nuit,    | <i>to a night.</i>     |

## EXERCISES.

The palace *of the king*; *of the queen*; *of the man*; *of the*  
*palais m.* *roi m.* *reine f.* *homme m. h m.*  
 men; *to the king*; *to the queen*; *to the man*; *to the men*;  
*hommes pl.*  
*from a balcony*; *from a window*; *of a prince*; *to a princess*;  
*balcon m.* *fenêtre f.* — *m.* *princesse f.*  
*of the gardens*; *of the evening*; *to the courtiers*; *of a table*; *to*  
*jardins pl.* *soir m.* *courtisans pl.* — *f.*  
*the master*; *to a lady*; *of the soul*; *of the horse*; *to a cat*;  
*maître m.* *dame f.* *âme f.* *cheval m.* *chat m.*  
*of the houses*; *of a carpet.*  
*maisons pl.* *tapis m.*

3. These two prepositions may likewise be followed immediately by the pronouns, *my*, *thy*, *his*, *her*, *its*, *our*, *your*, *their*, as well as by the pronouns *this*, *that*, *these* and *those*, and some others.

*of my* is rendered in French by *de mon*, *m. s.* *de ma*, *f.* *de mes pl.*  
*of thy* ————— by *de ton*, *de ta*, *de tes.*  
*of his, her or its* ————— by *de son*, *de sa*, *de ses.*  
*of our* ————— by *de notre*, *m. and f. s.* *de nos.*  
*of your* ————— by *de votre*, *de vos.*  
*of their* ————— by *de leur*, *de leurs.*  
*to my* ————— by substituting *à* for *de*.

*Of this or that* is rendered in French by { *de ce* before the subst. masculine  
 beginning with a consonant or  
*h* aspirated.  
*de cet* before the subst. masculine  
 beginning with a vowel or *h*  
 mute.  
*de cette* before the substantive fe-  
 minine.

*Of these or those* is rendered { *de ces* before the substantive plural  
 in French by { of both genders.

## EXAMPLES :

de mon père, *of my father.* à leur travail, *to their work.*  
 à ta mère, *of thy mother.* de cette terrasse, *from this terrace.*  
 de son frère, *of his brother.* de ce lieu, *of that place.*  
 de notre ville, *of our town.* de cet homme, *of this man.*  
 à votre maison, *to your house.* de ces arbres, *of these trees.*

## EXERCISE.

*Of my clothes; of thy handkerchief; of his pocket; of your*  
*habits pl. mouchoir m. poche f.*  
*letters; of our treasure; to their house; of this steeple; of*  
*lettres pl. trésor m. maison f. clocher m.*  
*that hero; of this tower; of these models; of my sister; to*  
*héros m. à asp. tour f. modèles pl. sœur f.*  
*your relations; the top of this mountain; to my friend;*  
*parens pl. sommet m. montagne f. ami m.*  
*of these pleasures; of our duties; to their connexions; of*  
*plaisirs pl. devoirs pl. liaisons pl.*  
*his acquaintances; to my neighbours.*  
*connoissances pl. voisins pl.*

4. The elision is used in French after the monosyllables *je, me, te, se, que, de, ne, ce, le, la*, either an article or a pronoun, and after the conjunction *si*, if, followed by *il* or *ils*, and likewise after

*quelque* followed by *un* and *autre*.

*entre* ——— by *eux, elles* and *autres*.

*jusque* ——— by *à, au, aux, où* and *ici*, here.

*quoique, quelque, parce que, puisque, dès que*, and other words terminated by *que*, followed by *il, ils, elle, elles, un, on*.

## EXAMPLES :

j'ai, *I have.* s'il arrive, *if it happens.*  
 je t'aime, *I love thee.* quoiqu'il, *though he.*  
 jusqu'ici, *to this place.* parce qu'on, *because they.*

## EXERCISE.

*The soul; the heroine; the mind; he loves him; she*  
*âme f. héroïne f. esprit m. il aime 2 le 1 elle*  
*loves her; I love this man; you do not understand*  
*2 la 1 je aime homme m. vous \* ne entendez 2 pas 3*  
*me; he esteems thee; he goes away; it was the golden age;*  
*me 1 il estime 2 te 1 se en - va ce étoit de or 2 âge 1*

do *not* go there; *if* he comes; *if* they please; *what* has he  
 \* *ne allez pas là si vient ils veulent que a-t-il*  
 said; *till* night; *though* he says; *since* he knows;  
*dit jusque au soir m. quoique dise puisque sait*  
*when* he saw; *between* them; somebody is come.  
*lorsque vit entre eux quelque un est venu*

5. The English word *not* is translated in French by the two words *ne pas* or *ne point*; *never* by *ne jamais*, and *nothing* by *ne rien*.

*Ne* stands before the verb; and generally *pas*, *point* and *jamais* after it in simple tenses, and between the auxiliary and participle in compound tenses.

*Rien* frequently follows the same construction.

#### EXAMPLES:

|                      |                               |
|----------------------|-------------------------------|
| il ne veut pas,      | <i>he will not.</i>           |
| il n'a pas parlé,    | <i>he has not spoken.</i>     |
| il ne joue jamais,   | <i>he never plays.</i>        |
| il ne dit rien,      | <i>he says nothing.</i>       |
| il ne l'a jamais vu, | <i>he has never seen him.</i> |

#### EXERCISE.

I do *not* say; I have *not* said; I have *never* seen: I *never*  
 \* *dis ai dit ai vu*  
 (tell a falsehood); I do *nothing*; I have done *nothing*; is he *not*  
*mens fais fait est-il*  
 arrived? does *not* he come? I see *nothing*; has he *never* seen?  
*arrivé \* a vient vois a-t vu*  
 he *never* loses his time; that (is worth) *nothing*.  
*perd temps m. cela vaut.*

6. There are many words in English, which are alike in both languages, or differ from the corresponding French word only in the termination.

OBSERVATION. *E* takes generally the acute accent *é* in the beginning and middle of words, when followed by a single consonant or by one of the following double consonants, *bl, br, ch, cl, cr, dr, fl, fr, gl, gn, gr, ph, pl, pr, th, tr* and *vr*.

The words which are alike in both languages are the

greatest part of those which have the following terminations.

- |   |                 |    |                                                                          |
|---|-----------------|----|--------------------------------------------------------------------------|
| 1 | <i>al</i> ,     | as | <i>animal, fatal, général, principal</i> , etc.                          |
| 2 | <i>ble</i> ,    |    | <i>capable, fable, noble, sensible, table</i> , etc.                     |
| 3 | <i>cé</i> ,     |    | <i>caprice, distance, force, province, prudence, vice</i> , etc.         |
| 4 | <i>ant</i> ,    | }  | <i>constant, diligent, important, patient, prudent, turbulent</i> , etc. |
|   | <i>or ent</i> , |    |                                                                          |
| 5 | <i>cle</i> ,    |    | <i>miracle, obstacle, tabernacle</i> , etc.                              |
| 6 | <i>ge</i> ,     |    | <i>âge, charge, collège, refuge, siège</i> , etc.                        |
| 7 | <i>ne</i> ,     |    | <i>doctrine, famine, machine, scène</i> , etc.                           |
| 8 | <i>ion</i> ,    |    | <i>action, nation, opinion, passion, question, religion, union</i> .     |

Many English words change their termination in the following manner, viz. *ary* into *aire*; *ory* into *oire*; *cy* into *ce*; *ty* into *té*; *ous* into *eux*; *our* and *or* into *eur*; *ive* into *if*; and *y* not preceded by *c* or *t* into *e*.

#### EXAMPLES:

|            |                   |             |                   |
|------------|-------------------|-------------|-------------------|
| Military,  | <i>militaire.</i> | favour,     | <i>faveur.</i>    |
| glory,     | <i>gloire.</i>    | error,      | <i>erreur.</i>    |
| clemency,  | <i>clémence.</i>  | expressive, | <i>expressif.</i> |
| beauty,    | <i>beauté.</i>    | fury,       | <i>furie.</i>     |
| dangerous, | <i>dangereux.</i> | envy,       | <i>envie.</i>     |

**N. B.** The adjectives terminated in *eux* make their feminine in *euse*, those terminated in *if* have their feminine as in English. Other adjectives take *e* in the feminine, when they are not terminated by a mute *e*.

#### EXERCISE.

The beauty of that fable; the horror of the vice; the utility of science; the atrocity of this action; the violence of his passions; art. f. f. f. h m. m. f. the simplicity of that machine; an ambitious usurpator; the absurdity of that opinion; the military evolutions; an industrious nation; an important victory; an alimentary pension; a dangerous animal; a figurative expression; a famous general; his

f. f. f. 2 m. 1  
f. f. pl. 2 pl. 1 2  
f. 1 2 f. 1 2 f. 1  
2 m. 1 2 f. 1 m.

constant generosity; he is incapable of attention; his imprudence  
 2 f. 1 *il est* son f.  
 is visible; his fidelity is indubitable; she is very attentive; your  
 f. *elle très-* f.  
 clemency is admirable; the destruction of his fortune was the  
 f. f. *fut*  
 consequence of his temerity; she is very scrupulous; his con-  
 f. f. *très-* f.  
 dition is horrible; his parents are very miserable; this history is  
 f. pl. *sont très-* pl. f.  
 incontestable; that religious ceremony was majestic; his  
 f. 2 f. 1. *étoit* f.  
 perfidy is odious; it was an horrible famine; the sublimity of  
 f. f. *ce étoit* f. f.  
 his sentiments is still preferable to the energy of his expressions;  
 m. *encore* f.  
 it was a decisive action; the carnage was terrible; his conscience  
 f. 2 f. 1 m. *fut* f.  
 is irreprehensible; this instrument is not harmonious; the pros-  
 m.  
 perity of the wicked is not durable; your insidious presents are  
 f. *méchans* pl. 2 pl. 1 *sont*  
 not acceptable; his memory is truly extraordinary; that is his  
 pl. f. *vraiment* *ce est*  
 principal occupation; a central position; his extravagance is  
 f. f. 2 f. 1 *sont* f.  
 visible.

# GRAMMAR

## OF THE FRENCH TONGUE.

### INTRODUCTION.

**GRAMMAR** is the art of *speaking* and *writing* correctly. To *speak* is to manifest our thoughts, by means of sounds mechanically produced by the organs of speech. But as such sounds leave no kind of sensible mark behind them, mankind have rendered them visible and permanent by the help of certain signs, which are characters used in *writing*.

These signs are called *Letters*, and a collection of these, in proper order, is called an *Alphabet*.

There are two sorts of letters: *Vowels* and *Consonants*.

The vowels are *a, e, i, o, u* and *y*, which is very often used as two *ii*. They are called *vowels*, because they express a sound by themselves.

There are nineteen consonants, viz. *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z*. These letters are called *consonants*, because they express a sound only by the help of vowels, as, *ba, ce, di, fo*, etc.

A vowel, either by itself, or connected with other letters which are pronounced with a single emission of the voice, constitutes syllables, and of syllables are formed words. *Lois* and *rois*, are syllables and words at the same time; but *a* is one syllable, and *voir* is another in the word *avoir*.

Vowels are either long or short. Long vowels are those which require more, and short vowels those which require less time in pronouncing. Thus,

|                     |                 |                      |                   |          |
|---------------------|-----------------|----------------------|-------------------|----------|
| <i>a</i> is long in | <i>pâte,</i>    | dough ; and short in | <i>patte,</i>     | paw.     |
| <i>e</i>            | <i>tempête,</i> | storm ;              | <i>trompette,</i> | trumpet. |
| <i>i</i>            | <i>gîte,</i>    | lodging ;            | <i>petite,</i>    | little.  |
| <i>o</i>            | <i>hôte,</i>    | host ;               | <i>hotte,</i>     | scuttle. |
| <i>u</i>            | <i>flûte,</i>   | flute ;              | <i>hutte,</i>     | hut.     |

Either to denote the pronunciation of a vowel, or to distinguish the signification of a word from that of another word, which is spelt in the same manner, we make use of three signs, called *accents*, viz. 1st. the *acute accent* ( ' ), which, when it is put over the *e*, we call that *e fermé*, close, as *bonté*: 2dly, the *grave accent* ( ` ), which, when placed over the *e*, we call that *e ouvert*, open, as *succès*; and 3dly, the *circumflex accent* ( ^ ), which is placed over most long vowels, as, *âge*, *apôtre*, *tempête*, etc.

There are four other small signs used in writing, viz. *apostrophe*, *hyphen*, *cedilla* and *dieresis*.

*Apostrophe* is a small mark in the form of a comma, employed to express elision, that is, the suppression of a vowel in a word before another vowel. Thus in these words, *l'église*, *s'il est permis*, *quoiqu'il*, the small mark placed over between the consonant and the vowel, is called *apostrophe*.

*Hyphen* is a short horizontal stroke, made use of to connect certain words which, though compound, are supposed to be only one, as in *tout-puissant*, *belles-lettres*. It is used likewise before personal pronouns, whenever they are placed after the verb, as, *donnez-moi*, *suis-je*?

*Cedilla* is a small mark in the form of an inverted *c*, placed under the letter *c*, when it stands before an *a*, an *o*, or an *u*, to show that it is to be sounded like *s*, as *façade*, *façon*, *reçu*.

*Dieresis* is a sign composed of two dots placed in a line over a vowel, to show that it must be pronounced distinct from the other vowel with which it is connected: this sign is only employed over three vowels, viz. *ë*, *ï*, *ü*. *Noël*, *naïf*, *Säül*.

We distinguish nine kinds of words, viz. the *Substantive*, the *Article*, the *Adjective*, the *Pronoun*, the *Verb*, the *Preposition*, the *Adverb*, the *Conjunction*, and the *Interjection*.

# PART I.

## OF WORDS CONSIDERED IN THEIR NATURE AND INFLEXIONS.

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### CHAPTER I.

#### OF THE SUBSTANTIVE.

The *Substantive* is a word which serves to name a person or thing, as *Pierre*, Peter; *livre*, book, etc.

There are two sorts of substantives, the *substantive common*, and the *substantive proper*.

The *substantive common* is that which belongs to a whole class of objects. *Homme*, man, is a substantive common, because the name *homme* is applicable to every individual, to Peter, Paul, John, etc.

The *substantive proper* is that which belongs to a particular person or thing, as *César*, Cesar; *la Tamise*, the Thames.

These are the only two sorts of substantives; but among substantives common we must distinguish the *collectives*.

*Collectives* are those, which, though in the singular number, yet present to the mind the idea of several objects of the same kind, as united and forming one mass or assemblage.

They are divided into two sorts, viz. those that express a whole body, as *armée*, army; *peuple*, people, etc.; and those which express only a partial number, as *infinité*, infinity; *la plupart*, the most part. The first are called *general collectives*, and the others, *partitives*.

In substantives we are to consider the *gender* and *number*.

There are two genders, *masculine* and *feminine*.

The *masculine* belongs to men and animals of the



male kind, as *un roi*, a king; *un lion*, a lion; and the *feminins* to women and animals of the female kind, as *une reine*, a queen; *une lionne*, a lioness.

This distinction has, through imitation, been extended to all substantives, as *un livre*, a book; *une table*, a table.

The French language does not admit of the *neuter* gender.

There are two numbers: the singular which is used when we speak of one person or thing, as *un homme*, a man; *un livre*, a book; and the plural, used when we speak of several persons or things, as *les hommes*, men; *les livres*, books.

Proper names have no plural, as *Londres*, London; *Milton*, Milton.

#### OF THE FORMATION OF THE PLURAL OF THE FRENCH SUBSTANTIVES.

RULE I. The plural is formed by adding *s* to the singular; as *le roi*, the king; *les rois*, the kings; *la reine*, the queen; *les reines*, the queens.

RULE II. Substantives ending in the singular in *s*, *x*, *z*, admit no change in the plural; as *le fils*, the son; *les fils*, the sons; *la voix*, the voice; *les voix*, the voices; *le nez*, the nose; *les nez*, the noses.

RULE III. Substantives ending in the singular in *au*, or *eu*, take *x* in the plural, as *bateau*, a boat, *bateaux*, boats; *feu*, fire; *feux*, fires.

RULE IV. Most substantives ending in the singular, in *al*, form their plural in *aux*, as *mal*, evil; *maux*, evils; *cheval*, horse; *chevaux*, horses: but *bal*, ball; *pai*, pale; *cal*, callosity; *regal*, treat; *local*, local; *carnaval*, carnival, etc. follow the first rule.

RULE V. By a practice which has universally obtained, the *s* is suppressed in the plural of the substantives ending in the singular in *ent*, *ant*, except however in monosyllables, as *parlement*, parliament; *parlemens*, parliaments; *dent*, tooth; *dents*, teeth.

REMARK I. According to the present practice, a great number of substantives, ending in the singular in *ou*, follow the first rule, as *verrou*, bolt; *verrous*, bolts:

*clou*, a nail; *clous*, nails. Those that take *x* in the plural, are *bijx*, jewel; *caillou*, pebble; *chou*, cabbage; *genou*, knee; *joujou*, plaything; *hibou*, owl; *pou*, louse; and perhaps some others.

REMARK II. Of the substantives ending in the singular in *ail* some form their plural in *aux*, as *travail*, work; *travaux*, works: *corail*, coral; *coraux*, corals: but a great many of them follow the general rule, as *attirail*, implements; *détail*, particulars; *éventail*, fan; *gouvernail*, rudder; *portail*, the front gate; *sérail*, seraglio, etc.

*Bercail*, sheepfold, and *bétail*, cattle, which has the same signification as *bestiaux*, have no plural. *Aïeul*, grandfather; *ciel*, heaven; and *œil*, eye; make *aïeux*, *cieux* and *yeux*.

EXERCISE.

The flowers of the gardens; the niceties of the languages;  
*fleur* *jardin* *délicatesse* *langue*  
the palaces of the kings; the woods of those countries; the  
*palais* *roi* *bois* *pays*  
walnuts of their orchards; the pictures of those painters; the  
*noix* *verger* *tableau* *peintre*  
feathers of these birds; the melody of their voices; the gods of  
*plume* *oiseau* = f. s. *voir* *dieu*  
the pagans; the jewels of my sisters; the cabbage of our gardens;  
*païen* *bijou* *sœur* *chou* *jardin*  
these charming places; the horses of my stables; the fans  
*charmans* *à lieu* *cheval* *écurie* *éventail*  
of these ladies; the (front gates) of those churches; the actions  
*dame* *portail* *églises* —  
of my ancestors; the evils of this life; the victories of those  
*aïeul* *mal* *vie* =  
generals; the works of those architects; the coral of those seas;  
— *travail* — *secte* *corail* *mer*  
the (learned men) of those times; the presents of my parents;  
*savans* *temps-là* — —  
the teeth of your combs; the playthings of our children; the  
*dent* *peigne* *joujou* *enfant*  
heads of these nails.  
*tête* *clou*.

CHAP. II.

OF THE ARTICLE.

The *article* is a small word, generally placed before

substantives common, to determinate the extent of their signification.

The French language has only one article, *a* which is put before a substantive masculine, in the singular, *le jour*, the day; it changes into *la*, before a substantive feminine in the singular, *la nuit*, the night; and into *les*, before plural substantives of both genders, *les jours*, *les nuits*.

## EXERCISE.

*The sun, the moon, and the stars, are the glory of*  
*soleil m. lune f. étoile f. pl. sont = f.*  
*nature. The king, the queen, and the princes are well*  
*art. — f. roi m. reine f. — m. pl. très-*  
*pleased. The rose, the violet, the tulip, the narcissus,*  
*satisfait. — f. violette f. tulipe f. narcisse m.*  
*the hyacinth, the gilliflower, the jasmine, the lily, the*  
*jacinthe f. giroflée f. jasmin m. lis m.*  
*honeysuckle, the ranunculus, are the delight of the sight.*  
*chèvre-feuille m. renoncule f. délices f. pl. vue f.*  
*Poetry, painting, and music, are (sister arts). The*  
*art. poésie f. art. peinture f. art. musique f. sœurs f. pl.*  
*day and the night are equally necessary.*  
*jour m. nuit f. également nécessaires.*

The article, besides its natural state, is subject to elision and contraction.

Elision of the article is the omitting of the *e* in the masculine article *le*, or the *a* in the feminine article *la*, when these articles precede a noun beginning with a vowel or *h* mute. Thus we say, *l'argent* for *le argent*, and *l'histoire* for *la histoire*; but then, instead of the letter thus omitted, we put an apostrophe.

## EXERCISE.

*The soul of man without cultivation is like a*  
*âme f. art. homme h m. sans culture f. est comme*  
*diamond (in the rough). The history of Spain is sometimes*  
*diamant m. brut = h m. Espagne quelquefois*  
*very interesting. (Look at) the amaranth and the anemone;*  
*très-intéressante. Considérez amaranthe f. — f.*  
*what beauty! Self-love and pride are always the*  
*quelle = f. art. amour-propre orgueil toujours*  
*offspring of a weak mind. Honesty, inno-*  
*partage m. faible 2 esprit m. 1. art. honnêteté, h. m. art.*

cence, honour, and the love of virtue are (very  
 — art. *honneur* h m. amour art. *vertu* f. très-  
 much) esteemed. Summer, autumn, and winter,  
*estimés* art. *été* art. *automne* art. *hiver* h m.  
 are very changeable. France is separated from Italy by the  
*variables* art. — *séparée* de art. *Italie* par  
 Alps and from Spain by the Pyrenees.  
*Alpes* pl art. — pl.

Contraction of the article is the reducing of two syllables into one, and takes place with the article, when the prepositions *à* or *de* precedes it; in which case, instead of putting *de le* before a masculine singular, beginning with a consonant or *h* aspirated, we put *du*; instead of *à le*, we put *au*; and in the plural substantives of both genders, *des* is changed into *des*, and *à les* into *aux*,

EXAMPLES.

|                                                |                |
|------------------------------------------------|----------------|
| <i>Du roi</i> , for <i>de le roi</i> ,         | of the king.   |
| <i>Du héros</i> , for <i>de le héros</i> ,     | of the hero.   |
| <i>Au roi</i> , for <i>à le roi</i> .          | of the king.   |
| <i>Au héros</i> , for <i>à le héros</i> ,      | to the hero.   |
| <i>Des rois</i> , for <i>de les rois</i> ,     | of the kings.  |
| <i>Des reines</i> , for <i>de les reines</i> , | of the queens. |
| <i>Aux rois</i> , for <i>à les rois</i> ,      | to the kings.  |
| <i>Aux reines</i> , for <i>à les reines</i> ,  | to the queens. |

EXERCISE.

The top of the mountains and the bottom of the vallies  
*sommet* m. montagne fond m. vallée  
 are equally agreeable. Silk is soft to the touch. The  
*également agréables* art. *soie* f. douce toucher m.  
 happiness of a feeling man is to relieve the wants of the  
*bonheur* m. sensible a i de subvenir à besoin  
 poor. A man given to pleasure was never a great man.  
*pauvre* m. s. livré art. plaisir m. fut grand  
 He obeyed the orders of the king. The warbling of birds,  
*Il obéit à ordres* gazouillement m. art. oiseau  
 the murmuring of streams, the enamel of meadows, the  
 — *re* m. art. ruisseau émail m. art. prairie  
 coolness of woods, the fragrance of flowers, and the sweet  
*fraîcheur* f. art. bois parfum m. art. fleur douce  
 smell of plants, contribute greatly to the pleasure of the  
*odeur* f. art. plante contribuent beaucoup  
 mind and to the health of the body.  
*esprit* m. santé f. corps m.

*De* and *à* are never contracted when in conjunction with *la*.

## EXAMPLES :

*De la reine,* of the queen. *à la reine,* to the queen.

Nor are *de* and *à* contracted with *le*, before a masculine substantive singular, beginning with a vowel or *h* mute.

## EXAMPLES :

*De l'esprit,* of the mind. *de l'homme,* of man.  
*À l'esprit,* to the mind. *à l'homme,* to man.

Likewise contraction does not take place before substantives of either number, when the adjective *tout*, all, every, is joined to them; and then it is placed between *de* or *à*, and the article.

## EXAMPLES :

*De tout le monde,* of every body.  
*De tous les hommes,* of all men.  
*À tout le monde,* to every body.  
*À tous les hommes,* to all men.  
*De toutes les vertus,* of all virtues.  
*À toutes les maisons,* to all houses.

## EXERCISE.

The hope of success strengthened the cause of  
*espérance f.* art. *réussite f.* *fortifia*  
 virtue, and weakened the audaciousness of rebellion.  
 art. *vertu f.* *affoiblit,* *audace f.* art. — f.  
 Fire of imagination, strength of mind, and  
 art. *feu m.* art. — f. art. *force f.* art. *esprit* art.  
 firmness of soul, are gifts of nature. We saw  
*fermeté f.* art. *âme* *des dons m. pl.* art. — f. *Nous vîmes*  
 with horror that man given up to avarice and vo-  
*avec =* *livré\** art. — *à* art. vo-  
 luptuousness. Good cultivation is that which contributes  
*lupté f.* art. *bonne culture f.* *ce qui contribue*  
 most to the fertility of the soil. More or less pain  
*le plus = f.* *terre f.* *Plus ou moins de peine*  
 is the lot of every body. The history of man in  
*partage m.* *tout art. monde m.* = art. *dans*  
 all circumstances of life, is the study of the  
*toutes art. circonstance f.* art. *vie f.* *étude*

wise. Playfulness does not become all ages  
*sage* m. art. *enjouement* m. \* *ne sied ni à* art. — m. pl.  
 nor all characters.  
*ni à* art. *caractère* m. pl.

**I. GENERAL RULE.** In French, the article always agrees in gender and number with the substantive to which it belongs.

## EXAMPLES :

*Le livre que je cherche,*                      The book which I am looking for.  
*La femme que je vois,*                      The woman whom I see.  
*Les hommes qui étudient,*                  The men that study.

## EXERCISE.

The father,                      mother,                      brothers,                      sisters,  
                  *père* m. art.                      *mère* f. art.                      *frères* m. pl. art.                      *sœurs* f. pl.  
                  uncles,                      aunts,                      and several other relations  
 art. *oncles* m. pl. art. *tantes* f. pl. *plusieurs autres parents* m. pl.  
 were present. What we value is health, frugality,  
*étoient présents.* *Ce que nous estimons* art. *santé* f. art. = f.  
 liberty, vigour of mind and body; it is the love of  
 art. = f. art. *vigueur* f. art.                      art. *corps* m. *ce* *amour* m.  
 virtue, reverence for the gods,                      fidelity to all  
 art. = art. *crainte* f. *de* *dieu* m. pl. art. = f. *envers tout*  
                  mankind,                      moderation in                      prosperity, for-  
 art. *monde* m. art. — f. *dans* art. = f. art. *for-*  
                  titude in                      adversity,                      courage,                      good morals,                      and the  
 ce f. art. = f. art. = m. art. *bonnes mœurs* f. pl.  
 abhorrence of                      flattery.  
*horreur* f. h. m. art. = f.

**II. GENERAL RULE.** The article and the preposition *à* and *de*, either in their natural-state, or contracted with the article, are to be repeated before every one of the substantives.

## EXAMPLES :

*L'esprit, les grâces et la beauté*                      Wit, grace, and beauty cap-  
                  nous captivent ;                      tivate us.  
*Je vis hier le roi, la reine, et les*                      I saw yesterday the king, queen,  
                  princes ;                      and princes.  
*L'ignorance est la mère de l'er-*                      Ignorance is the mother of er-  
                  reur, de l'admiration, et des                      ror, admiration, and preju-  
                  préventions de toute espèce.                      dices of every kind.

## EXERCISE.

Innocence of                      manners,                      sincerity,                      obedience,  
 art. — f. art. *mœurs* pl. art. = f. art. *obéissance*

and abhorrence of vice, inhabit this happy region.  
 art. *horreur* h m. art. — m *habitent* *heureuse* — f.  
 The plants of the gardens, the animals of the forests, the minerals  
*plante* *jardin* m. — *forêt* f.  
 of the earth, the meteors of the sky, must all concur  
*terre* f. *météore* *ciel* m. *doivent tous concourir*  
 to store the mind with an inexhaustible variety. Neither  
*à enrichir* *par* *inépuisable* 2 = f. 1 \*

suffering, punishment nor kindness make any  
 art. *peine* f. art. *châtiment* m. \* art. *caresses* f. pl. *ne font nulle*  
 impression on those minds. The lily is the emblem of  
 — *sur* *dms* pl. *lis* m. *symbole* m.  
 virginity, candour, innocence and  
 art. = f. *de* art. = f. *de* art. — f. *de* art.  
 purity.  
*pureté* f.

When a substantive is taken in a partitive sense, we place before it *du* for the masculine singular, *de la* for the feminine singular, if the substantive begin with a consonant or *h* aspirated; *de l'* for both genders, if it begin with a vowel or *h* mute, and *des* before all substantives plural.

*N, B.* The article thus employed in a partitive sense, answers to the English word *some*, either expressed or understood.

## EXAMPLES :

|                                   |                            |
|-----------------------------------|----------------------------|
| <i>Je mange du pain,</i>          | I eat bread.               |
| <i>Il prend de la peine,</i>      | He takes some trouble.     |
| <i>Nous mangeons du hashin,</i>   | We eat some hash.          |
| <i>Elle conçoit de la haine,</i>  | She conceives a hatred.    |
| <i>Vous avez de l'amitié,</i>     | You have some friendship.  |
| <i>Vous prenez de l'humeur,</i>   | You go into an ill humour. |
| <i>Nous cueillons des pommes,</i> | We gather apples.          |
| <i>Ils vendent des oranges,</i>   | They sell oranges.         |

## EXERCISE.

Give me *some* bread and butter. Offer him *some*  
*Donnez-moi* *pain* m. pr-art. *beurre* m. *Offrez-lui*  
 meat. Take *some* salt. (Thereis) mustard. We  
*viande* f. *Prenez* *sel* m. *Voilà* pr-art. *moutarde* f. *Nous*  
 have some girkins. Shall I offer you *some* fowl. Shall I  
*avons* *cornichons* pl. *Vous offrirai-je* *poulet* m. *Vous*  
 help you to *some* fruit. I will take (with pleasure) *some*  
*servirai-je* \* —m. *Je prendrai* *volontiers*

broth. Bring me some bread. Pour me out some beer.  
*bouillon* m. *Apportez-moi* *Versez-moi* \* *bière* f.  
 Drink some wine. Take some tea. Put (in it) some sugar  
*Buvez* *vin* m. *Prenez* *thé* m. *Mettez-y* *sucré* m.  
 and milk. I hear some noise. There falls some hail.  
 pr-art. *lait* m. *J'entends* *bruit* m. *Il tombe* *grêle* f.  
 She has some pride. Have you any ink and  
*Elle a* *orgueil* m. *Avez-vous* pr-art. *encre* f. pr-art.  
*peut*? Put some oil and vinegar to the salad.  
*plumes* pl. *Mettez* *huile*, h. m. pr-art.  *vinaigre* m. *dans* *salade* f.  
 Eat some lobster. He has received some gold and  
*Mangez* *homard* h. asp. *Il a* *reçu* or m. pr-art.  
 silver.  
*argent* m.

## CHAPTER III.

### OF THE ADJECTIVE.

The Adjective is a word which is added to the substantive to express the quality of a person or thing; as *bon père*, good father; *bonne mère*, good mother; *beau livre*, fine book; *belle image*, fine image. These words *bon*, *bonne*, *beau*, *belle*, are adjectives, because they express the qualities of *père*, *mère*, *livre*, *image*.

A word is known to be an adjective, when it can be properly joined with the word *personne*, or the word *chose*. Thus, *habile*, skilful, and *agréable*, agreeable, are adjectives, because we can say *personne habile*, skilful person; *chose agréable*, agreeable thing.

In French the adjective takes the gender and number of the substantive to which it is joined. This difference of gender and number is generally marked by the termination.

### OF THE FORMATION OF THE FEMININE OF FRENCH ADJECTIVES.

**RULE I.** All adjectives ending in the singular in *e* mute, are of both genders.

#### EXAMPLES :

*Un homme aimable,*  
*Une femme aimable,*

An amiable man.  
 An amiable woman.

**RULE II.** When the adjective does not end in *e* mute, the *e* mute is generally added to it, to form its feminine.



## Of the Adjective.

## EXAMPLES :

|                        |            |                        |
|------------------------|------------|------------------------|
| <i>Prudent</i> , masc. | prudent ;  | <i>prudente</i> , fem. |
| <i>Pol</i> ,           | polite ;   | <i>polie</i> .         |
| <i>Sensé</i> ,         | sensible ; | <i>sensée</i> .        |
| <i>Instruit</i> ,      | informed ; | <i>instruite</i> .     |

**RULE III.** Adjectives in *el*, *eil*, and *ien*, form their feminine by doubling the last consonant, and taking *e* mute after it.

## EXAMPLES :

|                      |           |                   |
|----------------------|-----------|-------------------|
| <i>Cruel</i> , masc. | cruel ;   | <i>cruelle</i> .  |
| <i>Pareil</i> ,      | like ;    | <i>pareille</i> . |
| <i>Ancien</i> ,      | ancient ; | <i>ancienne</i> . |

**RULE IV.** Adjectives ending in *f*, change this letter into *ve*.

## EXAMPLES :

|                     |             |                     |
|---------------------|-------------|---------------------|
| <i>Neuf</i> , masc. | new ;       | <i>neuve</i> , fem. |
| <i>Naïf</i> ,       | ingenuous ; | <i>naïve</i> .      |
| <i>Actif</i> ,      | active ;    | <i>active</i> .     |

**RULE V.** Adjectives ending in *x*, change *x* into *se*.

## EXAMPLES :

|                        |            |                        |
|------------------------|------------|------------------------|
| <i>Honteux</i> , masc. | bashful ;  | <i>honteuse</i> , fem. |
| <i>Vertueux</i> ,      | virtuous ; | <i>vertueuse</i> .     |
| <i>Jaloux</i> ,        | jealous ;  | <i>jalouse</i> .       |

**RULE VI.** Adjectives ending in *eur*, derivated from verbs, make their feminine in *euse*.

## EXAMPLES :

|                         |             |                         |
|-------------------------|-------------|-------------------------|
| <i>Trompeur</i> , masc. | deceitful ; | <i>trompeuse</i> , fem. |
| <i>Menteur</i> ,        | lying ;     | <i>menteuse</i> .       |
| <i>Parleur</i> ,        | talkative ; | <i>parleuse</i> .       |

## EXERCISE.

She is *decent*. This house is well *situated*. This pear  
*Elle* — *Cette maison f. bien situé.* *poire f.*  
 is too *ripe*. She is *tall* and well *formed*. This story is  
*trop mûr.* *grand bien fait.* *histoire f.*  
 very *entertaining*. This person is very *volatile*. This mouth-  
*très-amusant.* *personne f. bien léger.* *mon-*  
 tain is *steep*. This road is not very *safe*. The door is not  
*tagne f. escarpé.* *route f. sûr.* *porte f.*  
*ouvert.* This room is *dark*. This street is too *narrow*. It is  
*chambre f. obscur.* *rue f. étroit.* *Ce*

## Of the Adjective.

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an *ancient* custom. She has *carnation* lips. His  
*coutume* f. a art. *vermeil* a *livre* f. pl. 1. *Se*  
memory will be *immortal*. His manners are *natural*. The  
= f. *sera* —tel. *Ses manières* f. pl. *naïf*  
engagement was *warm*. (That is) an *original* thought. This  
*action* f. *fut* *vif*. *voilà* *neuf* a *pensées* f. 1.  
cloth is the best of all. They are *delusive* pro-  
*étasse* f. *meilleur* f. pl. *Ce* *des trompeur* a *pro-*  
mises. He seduces by his *fawning* manners. The  
*messe* f. pl. 1. *séduit* par *flatteur* a *manières* f. pl. 1.  
*delightful* valley of Tempe is in *Thessaly*.  
*délicieux vallée* f. *Tempé* *dans* art. = f.

### Exceptions to the second Rule.

1st. The following adjectives, *bon*, good; *épais*, thick;  
*exprès*, express; *gentil*, genteel; *gras*, fat; *gros*, big; *net*,  
clean; *nul*, no; *sot*, silly; *sujet*, subject; form their femi-  
nine by doubling the last consonant, and taking a mute *e*  
after it; *bonne*, *épaisse*, *expresse*, *gentille*, *grasse*, *grosse*,  
*nette*, *nulle*, *sotte*, *sujette*.

2dly. The adjectives *beau*, fine; *nouveau*, new; *fou*,  
mad; and *mou*, soft; form their feminine from the words  
*bel*, *nouvel*, *fol* and *mol*, used before nouns masculine, be-  
ginning with a vowel or *h* mute, by doubling the last con-  
sonant and adding *e* mute, *belle*, *nouvelle*, *folle*, *molle*.

3dly. The adjectives *blanc*, white; *franc*, frank; *sec*,  
dry; *frais*, fresh; make *blanche*, *franche*, *sèche*, *fratche*:  
*caduc*, decayed; *Turc*, Turkish; *public*, public; *Grec*,  
Greek; make *caduque*, *Turque*, *publique*, *Grecque*: *long*,  
long, makes *longue*: and *favori*, favourite, makes *favo-*  
*rite*.

4thly. *Malin*, malignant; and *bénin*, benign; make  
*maligne*, *bénigne*.

### Exceptions to the fifth Rule.

The adjectives *doux*, sweet; *roux*, reddish; and *faux*,  
false; make *douce*, *rousse*, and *fausse*: *vieux*, old, makes  
*vieille*, from its masculine *vieil*, which may also be used  
before a substantive beginning with a vowel: *préfix*, pre-  
fixed, makes *préfixe*, according to the second rule.

### Exceptions to the sixth Rule.

Several adjectives deviate considerably from this rule;

as well as some substantives which have a peculiar termination in the feminine: thus, *vengeur*, revengeful, makes *vengeresse*; *enchanteur*, enchanting, makes *enchanteresse*; *pêcheur*, sinful, makes *pêcheresse*; *protecteur*, protecting, makes *protectrice*; *acteur*, actor, makes *actrice*, etc.

## EXERCISE.

The grass is very *thick*. That soup is very *good*, but too *fat*.  
*herbe f.* *soupe f.* *mais trop*  
 It is a *foolish* undertaking. There is *no* truth in all that.  
*sot* *entreprise f.* *Il n'y a nul vérité f. dans tout cela.*  
 This water is not *clean*. It is a very *silly* history. It is in the  
*eau f.* *net* *Ce* *a.* *fol* *3 = f. 1.* *à*  
*newest* fashion. It is a *fine* statue. The law is *express* upon  
*nouveau* *mode f.* *beau — f.* *lois.* *sur*  
 that point. He lives in a state of *luxurious* idleness. This *wax*  
*— m.* *Il vit dans* \* \* *mou* *oisiveté f.* *cire f.*  
 is not very *white*. She is as *fresh* as a rose. The paint  
 \* *comme — f.* *peinture f.*  
 on that wainscot is not *dry*. His answer is a *mere* evasion.  
*de* *lambris m.* *réponse f.* *franc dé faite f.*  
 The thing is *public*. That plant possesses a *pernicious* pro-  
*chose f.* *herbe f.* *a* *malin* 2 *qua-*  
*perly.* She is of a *benevolent* character. The *avenging*  
*lité f. 1.* *a \** *benin* 2 *art.* *humeur f. 1* *vengeur* 2  
 thunderbolt smote that impious wretch. He extended to  
*foudre f. 1* *frappa* *impie m.* \* *tendit* 2 \*  
 us a *protecting* hand. This woman is *jealous* and *deteifful*.  
*nous 1* *—teur* 2 *malin f. 1.* *femme f.* *jaloux* *faux.*  
 His temper is *mild*. This colour is too *red*. These old  
*Son humeur f.* *doux.* *couleur f.* *trop roux.*  
 clothes are good for nothing.  
*hardes f. pl. ne* *à* *rien.*

## OF THE FORMATION OF THE PLURAL OF FRENCH ADJECTIVES.

**GENERAL RULE.** Every adjective, of whatever termination, forms its plural by the mere addition of *s*, whether it be masculine or feminine; as, *bon*, *bons*; *bonne*, *bonnes*; *poli*, *polis*; *polie*, *polies*. This rule is without any exception as to the feminine termination; but the masculine has the four following exceptions.

**EXCEPTIONS.** 1st. Adjectives ending in *s* or *x* do not change their termination in the plural, as *gros*, *gras*, *hideux*.

## Of the Adjective.

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2dly. Those ending in *au*, take *s* in the plural, as *beau*, *beaux*; *nouveau*, *nouveaux*.

3dly. Some adjectives in *al*, change this termination into *aux*, as *égal*, equal, *égaux*; *général*, *généraux*; but most of those adjectives have no plural masculine, as *amical*, *austral*, *boréal*, *canonical*, *conjugal*, *diamétral*, *fatal*, *filial*, *final*, *frugal*, *jovial*, *lustral*, *matinal*, *naval*, *pastoral*, *pectoral*, *special*, *vénal*, and perhaps some others.

4thly. Adjectives ending in *nt*, according to the most general practice, have no *t* in the plural, as *excellent*, *excellent*, *excellens*; except however monosyllables, as *lent*, *slow*, *lents*. The adjective *tout*, all, makes *tous*.

### EXERCISE.

They are *envious* and *jealous*. Those fowls are *big* and *fat*.  
*Its* = *poulet* m. pl.  
 Owls are *frightful* birds. (There are)  
 art. *hibou* m. pl. *des hideux* 2 *oiseau* m. pl. 1 *Voilà*  
 some *beautiful* jewels. The two *new* operas have  
*de beau bijou* m. pl. *deux nouveau* — m. pl. *ont*  
 succeeded. Men are only *equal* in the infirmities of  
*réussi* art. 2 *ne* 1 *que* 4 3 *par* =  
 nature. The *general* officers are *assembled*. This  
 art. — f. — 2 *officiers* m. pl. 1 — *blé*.  
 fruit is *excellent*. His proficiency is *slow* but *solid*.  
 — m. pl. *sont* — *Ses progrès* m. pl. *sont* *solide*.  
*All* his friends have been very glad to see him.  
*ami* m. pl. *ont été bien aise de voir* 2 *le* 1.

### OF THE DEGREES OF SIGNIFICATION OF THE ADJECTIVE.

Persons or things may be mentioned, either without any comparison, by comparing them with others, or placing them in the greatest degree either of superiority or inferiority.

These three situations have been called degrees of comparison; the first, the *positive*; the second, the *comparative*; and the third, the *superlative*.

The *positive* is simply the adjective, without any increase or diminution, as *beau*, *belle*.

### EXERCISE.

A child *gentle*, *amiable* and *docile*, is beloved by every  
*enfant* m. *doux*, *aimable* = *aimé de tout*

body. An *ingenuous* candour, an *amiable* simplicity and a *le monde*. — *nu* 2 = f. 1 = f. 1  
*lively* artlessness are the charm of youth. The *piquant* 2 *naïveté* f. 1 *charme* m. art. *jeunesse* f.  
 sight of an *agreeable* landscape is a *varied* and rapid source *vue* f. *agréable paysage* m. *varié* 2 *rapide* 2 — f. 1  
 of *delightful* sensations. *délicieux* 2 — f. pl. 1.

The *comparative* is the adjective denoting comparison between two persons or things. When two things are compared, the one is either superior, inferior, or equal to the other; hence three sorts of comparison, that of *superiority*, *inferiority* or *equality*.

N. B. The adverbs *plus*, *moins* and *aussi*, which mark these three kinds of comparison, are repeated before every adjective, when several are joined to the same substantive.

The *comparative of superiority* is formed by putting *plus*, more, before the adjective. The second part of the comparison is generally expressed in French by the conjunction *que*, rendered in English by *than* or *as*.

## EXAMPLE:

*La rose est plus belle que la violette,* The rose is more beautiful than the violet.

## EXERCISE.

The republic of Athens was more illustrious than that of Lacedemon. *république* f. *Athènes* a été *illustre* celle  
*Lacédémone*. *Homère* étoit peut-être *grand génie* m.  
 than Virgil; but Virgil had a more delicate and more refined taste than Homer. *Virgile*; mais a eu *fin* 2 *dé-*  
*licat* 3 *goût* m. 1 *fin* m. *parolt* 2 *me* 1  
*sublime* than all the other epic poets.  
 — *autre* 1 *épique* 3 *poète* m. pl. 2

The *comparative of inferiority* is formed by prefixing *moins*, less, to the adjective.

## EXAMPLE:

*La violette est moins belle que la rose,* The violet is less beautiful than the rose.

## EXERCISE.

Shipwreck and death are less fatal than the pleasures  
 art. *nauffrage* m. art. *mort* f. *funestes* *pl.* m.

## Of the Adjective.

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which attack virtue. The violet is *less* brilliant to the  
*qui attaquent* art. f. *brillant*  
 eye than the lily, a true emblem of modesty  
 m. pl. *lis* m. \* *véritable* 2 *emblème* m. 1. art. = f.  
 and pride. Autumn is *less* varied than  
*de* art. *orgueil* m. art. *automne* f. *varié* art.  
 spring, but it is richer.  
*printemps* m. *il* *riche*.

The comparative of equality is formed by placing *aussi*,  
 as, before the adjective.

### EXAMPLE:

*La tulipe est aussi belle que la rose,* The tulip is as beautiful as the  
 rose, rose.

### EXERCISE.

Pope's images are as perfect as his style is har-  
*de* Pope 2 art. — f. pl. 1 *parfait* son — m.  
 monious. Delicacy of taste is a gift of na-  
 = art. *délicatesse* f. art. *goût* m. *don* m. art.  
 ture as scarce as true genius. The love of our neighbour  
 — f. rare art. *vrai génie* m. *amour du* \* *prochain*  
 is as necessary in society for the happiness of life  
 = *dans* art. = f. *pour* *bonheur* m. art. *vie* f.  
 as in christianity for eternal salvation. It is as easy  
 art. — *nisme* m. art. — *nel* 2 *salut* m. 1 *aisé*  
 to do good as to do evil.  
*de faire* art. *bien* m. *de* art. *mal* m.

These three adjectives, *meilleur*, better; *moindre*, less;  
*pire*, worse; are comparatives in themselves.

*Meilleur* is the comparative of *bon*, and is used instead  
 of *plus bon*, which is not used.

*Moindre* means *plus petit*, and is used instead of it.

*Pire* signifies *plus mauvais*, worse; and is used instead  
 of it.

### EXERCISE.

His reasoning is not better than yours. Your style is  
*Son raisonnement* m. *le vôtre*. *Votre* m.  
 (a great deal) better than that of his brother. The thickness of  
*de beaucoup* *celui* son *épaisseur* f.  
 this wall is less than that of the next wall. This column  
*mur* m. *celle* *voisin* 2 1. *colonne* f.  
 is less than the other in height and thickness. The remedy  
*autre en hauteur* f. *en grosseur* f. *remède* m.

is worse than the disease. Your horse is worse than mine.  
*mal m. cheval m. le mien.*

The adjective is in the *superlative*, when it expresses the quality in a very high, or in the highest degree : hence we have two sorts of superlatives, the one *absolute*, the other *relative*.

The *superlative absolute* is formed by putting *très, fort, bien*, very, before the adjective ; we call it *absolute*, because it does not express any relation to any other thing.

## EXAMPLE :

*Londres est une très-belle ville,* London is a very fine city.

REMARK. The adverbs *extrêmement*, extremely ; *infiniment*, infinitely ; make the adjective likewise in the superlative absolute.

## EXAMPLES :

*Cet homme est extrêmement* That man is extremely  
*savant,* learned.

*Dieu est infiniment heureux,* God is infinitely blessed.

## EXERCISE.

That landscape is very diversified, very extensive, and infinitely agreeable on every side. The Alps are very high and very steep. The style of Fenelon is very rich and very harmonious, but it is sometimes prolix ; that of Bossuet is extremely sublime, but it is sometimes harsh.  
*scarpé. — m. —*  
*quelquefois prolix ; celui — élevé*  
*dur.*

The *superlative relative* is formed by placing the article *le*, either in its natural or contracted state, before the comparative adjectives *meilleur, moindre, pire*, and the adverbs *plus* and *moins*. We call it relative because it expresses a relation to another thing.

## EXAMPLES :

*Londres est la plus belle des villes,* London is the finest of cities.

*Je préfère une maison de campagne au plus beau palais,* I prefer a country house to the finest palace.

## Of the Adjective.

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*Plus* and *moins* are repeated with the article before every adjective.

### EXERCISE.

*The most beautiful* comparison that there is perhaps in any language is that which Pope has drawn from the Alps, in his *comparaison f. que il y ait peut-être aucun* *langue f. celle que* *tiré f. de* *dans son* Essay on Criticism. *The most able* men are not *Essai sur art. Critique f.* *habile gens m. pl.* always *the most virtuous.* *The most ancient* and *most general* of *toujours* *vertueux.* *f.* *f.* all kinds of idolatry, was the worship rendered to the *art. espèce f. pl.* *=* *étoit* *culte m. rendu* sun. *The least excusable* of all errors is that which is *soleil m.* *—* *art. = f.* *celle qui* wilful. *volontaire.*

### AGREEMENT OF THE ADJECTIVE WITH THE SUBSTANTIVE.

**RULE I.** The adjective always agrees in gender and number with the substantive to which it relates.

#### EXAMPLES :

|                              |                  |
|------------------------------|------------------|
| <i>Le bon père,</i>          | The good father. |
| <i>La bonne mère,</i>        | The good mother. |
| <i>De beaux jardins,</i>     | Fine gardens.    |
| <i>De belles promenades,</i> | Fine walks.      |

*Bon* is in the masculine singular, because *père* is masculine and in the singular; *bonne* is in the feminine singular, because *mère* is feminine and in the singular; *beaux* is in the masculine plural, because *jardins* is masculine and in the plural, etc.

#### EXAMPLES :

These hills are covered with trees loaded with  
*coiteau m. pl. couvert de arbre m. pl. chargé de*  
 fruit already ripe. A pure stream rolls its limpid  
*— m. pl. déjà mur. clair ruisseau m. roule son limpide a*  
 water through the midst of meadows enamelled with  
*eau 1 à milieu m. prairie f. pl. émaillé de*  
 flowers. (Every thing) interests the heart in this abode which is  
*fleur f. pl. tout intéresse cœur m. séjour m. \* \**  
 full of charms. Fly, inconsiderate youth, fly from  
*plein attrait m. pl. Fuyez, — déré a jeunesse f. 1. \**



the *enchanting* allurements of a *vain* world, its *perfidious*  
 — *leur* 2 *attrait* 1 — 2 *monde* m. 1 *ses* — *de* 2  
 sweets are a *slow* poison, which (would destroy) in  
*douceur* f. pl. *lent* 2 — m. 1 *qui* *détruiroit* *dans*  
 your soul the *noble* enthusiasm of goodness, and the  
*dme* — *enthousiasme* m. art. *bien* m.  
*precious* seeds of *sublime* virtues.  
 = *germe* m. art. — 2. *vertu* 1.

**RULE II.** When the adjective relates to two substantives singular of the same gender, it must be put in the plural, and agree with them in gender.

## EXAMPLE:

*Le roi et le berger sont égaux* The king and the shepherd are  
*après la mort,* equal after death.

## EXERCISE.

Uprightness and piety are much *esteemed*, even by  
 art. *droiture* f. art. *piété* f. *très estimé même de*  
 the wicked. A man in the most elevated,  
*méchant* pl. \* art. *dans élevé* 2 art. *état* 1.  
 and a man in the most obscure situation, are equally  
 \* art. *obscur* 2 art. *état* m. 1. *également*  
*precious* in the eyes of God. Pilpay and Confucius are very  
 = *d* m. pl. *Dieu.* —  
 celebrated among the nations of Asia.  
*célèbre parmi peuple* m. pl. art. *Asie,*

**RULE III.** When the two substantives to which the adjective relates are of different genders, this adjective is to be put in the masculine plural.

## EXAMPLE:

*Mon père et ma mère sont contents,* My father and mother are  
 contented.

## EXERCISE.

His probity and disinterestedness are *known* (every where).  
 = f. *son désintéressement* m. *connu partout.*  
 The love of life, and the fear of death are  
*amour* m. art. *vie* f. *crainte* f. art. *mort* f.  
*natural* to man. Ignorance and self-love are  
 — *rel* art. art. — f. art. *amour-propre* m.  
 equally *presumptuous*. My sister and brother were very  
*présomptueux.* f. *mon* m. *ont été*  
*attentive* to the instructions of their masters.  
 = — *maître* m. pl.

NOUNS AND ADJECTIVES OF NUMBER.

Adjectives of number are those that are used in computation, and are divided into two sorts, viz. *cardinal* and *ordinal*: the cardinal numbers serve to express the quantity of things, and the ordinal to denote the rank which they hold with respect to each other.

The cardinal numbers are,

|               |                      |                     |                         |
|---------------|----------------------|---------------------|-------------------------|
| Un,           | <i>one.</i>          | vint-neuf,          | <i>twenty-nine.</i>     |
| deux,         | <i>two.</i>          | trente,             | <i>thirty.</i>          |
| trois,        | <i>three.</i>        | trente-un,          | <i>thirty-one.</i>      |
| quatre,       | <i>four.</i>         | trente-deux, etc.,  | <i>thirty-two, etc.</i> |
| cing,         | <i>five.</i>         | quarante,           | <i>forty.</i>           |
| six,          | <i>six.</i>          | quarante-un, etc.,  | <i>forty-one, etc.</i>  |
| sept,         | <i>seven.</i>        | cinquante,          | <i>fifty.</i>           |
| huit,         | <i>eight.</i>        | cinquante-un, etc., | <i>fifty-one, etc.</i>  |
| neuf,         | <i>nine.</i>         | soixante,           | <i>sixty.</i>           |
| dix,          | <i>ten.</i>          | soixante-un, etc.,  | <i>sixty-one, etc.</i>  |
| onze,         | <i>eleven.</i>       | soixante-dix,       | <i>seventy.</i>         |
| douze,        | <i>twelve.</i>       | soixante-onze,      | <i>seventy-one.</i>     |
| treize,       | <i>thirteen.</i>     | soixante-douze,     | <i>seventy-two.</i>     |
| quatorze,     | <i>fourteen.</i>     | soixante-treize,    | <i>seventy-three.</i>   |
| quinze,       | <i>fifteen.</i>      | soixante-quatorze,  | <i>seventy-four.</i>    |
| seize,        | <i>sixteen;</i>      | soixante-quinze,    | <i>seventy-five.</i>    |
| dix-sept,     | <i>seventeen.</i>    | soixante-seize,     | <i>seventy-six.</i>     |
| dix-huit,     | <i>eighteen.</i>     | soixante-dix-sept,  | <i>seventy-seven.</i>   |
| dix-neuf,     | <i>nineteen.</i>     | soixante-dix-huit,  | <i>seventy-eight.</i>   |
| vingt,        | <i>twenty.</i>       | soixante-dix-neuf,  | <i>seventy-nine.</i>    |
| vingt-un,     | <i>twenty-one.</i>   | quatre-vingt,       | <i>eighty.</i>          |
| vingt-deux,   | <i>twenty-two.</i>   | quatre-vingt-un,    | <i>eighty-one,</i>      |
| vingt-trois,  | <i>twenty-three.</i> | etc.,               | <i>etc.</i>             |
| vingt-quatre, | <i>twenty-four.</i>  | quatre-vingt-dix,   | <i>ninety.</i>          |
| vingt-cinq,   | <i>twenty-five.</i>  | quatre-vingt-onze,  | <i>ninety-one.</i>      |
| vingt-six,    | <i>twenty-six.</i>   | quatre-vingt-douze, | <i>ninety-two,</i>      |
| vingt-sept,   | <i>twenty-seven.</i> | etc.,               | <i>etc.</i>             |
| vingt-huit,   | <i>twenty-eight.</i> | cent,               | <i>one hundred.</i>     |

The adjectives of ordinal numbers, are,

|                 |                |                   |                |
|-----------------|----------------|-------------------|----------------|
| Premier,        | First.         | trentième,        | thirtieth.     |
| second,         | second.        | trente-unième,    | thirty-first,  |
| troisième,      | third.         | etc.,             | etc.           |
| quatrième,      | fourth.        | quarantième,      | fortieth.      |
| cinquième,      | fifth.         | quarante-unième,  | forty-first,   |
| sixième,        | sixth.         | etc.,             | etc.           |
| septième,       | seventh.       | cinquantième,     | fiftieth.      |
| huitième,       | eighth.        | soixantième,      | sixtieth.      |
| neuvième,       | ninth.         | soixante-dixième, | seventieth.    |
| dixième,        | tenth.         | soixante-onzième, | seventy-first, |
| onzième,        | eleventh.      | etc.,             | etc.           |
| douzième,       | twelfth.       | quatre-vingtième, | eightieth.     |
| treizième,      | thirteenth.    | quatre-vingt-     | ninetieth.     |
| quatorzième,    | fourteenth.    | dixième.          |                |
| quinzième,      | fifteenth.     | quatre-vingt-on-  | ninety-first,  |
| seizième,       | sixteenth.     | zième, etc.,      | etc.           |
| dix-septième,   | seventeenth.   | centième,         | hundredth.     |
| dix-huitième,   | eighteenth.    | cent-unième,      | hundred and    |
| dix-neuvième,   | nineteenth.    |                   | first.         |
| vingtième,      | twentieth.     | cent-cinquan-     | hundred and    |
| vingt-unième,   | twenty-first.  | tième,            | fiftieth.      |
| vingt-deuxième, | twenty-second, | millième,         | thousandth.    |
| etc.,           | etc.           |                   |                |

It appears by the foregoing table, that all the ordinal numbers are formed from the cardinal by changing into *vième* those that end in *f*; as *Neuf*, *neuvième*: by changing into *ième* the *e* mute in those which have this termination; as *Quatre*, *quatrième*: by adding *ième* to those ending with a consonant, except *cinq*, which, besides, requires *u* before *ième*; as, *Trois*, *troisième*; *cinq*, *cinquième*.

There are three sorts of substantives of number, viz. *collective*, *distributive*, and *proportional*.

The *collective* serve to denote a certain quantity of things; as *une demi-douzaine*, half a dozen; *une douzaine*, a dozen; *un millier*, a thousand; *un million*, a million; *un milliard*, a thousand millions, etc.

The *distributive* are those which serve to express the different parts of a whole: as, *la moitié*, a half; *le quart*, a quarter; *un cinquième*, a fifth part, etc.

The *proportional* serve to denote the progressive increase

of things: as, *le double*, double; *le triple*, treble; *le centuple*, a hundred-fold, etc.

## CHAPTER IV.

### OF THE PRONOUN.

The *pronoun* is a word which supplies the place of a noun.

There are different kinds of pronouns; viz. *personal*, *possessive*, *relative*, *absolute*, *demonstrative*, and *indefinite*.

### § I.

#### OF PERSONAL PRONOUNS.

*Personal pronouns* are those which denote persons.

There are three *persons*; the first is that who speaks, the second is that spoken to, and the third is the person or thing spoken of.

#### PRONOUNS OF THE FIRST PERSON.

##### SINGULAR.

*Je* I  
*Me* } me  
*Moi* }

##### PLURAL.

*Nous* { we  
us

They are of both genders, that is, masculine, if it be a man that speaks, and feminine, if it be a woman; as, *je crains*, I fear; *il me blesse*, he hurts me; *regardez-moi*, look at me; *nous nous promenons*, we are walking.

*Me* is instead of *à moi* or *moi*; as, *il me dit*, he tells me; that is, *il dit à moi*; *il me regarde*, he looks at me; that is, *il regarde moi*.

In general, *je* and *me* are put before the verb, *moi* after it, and *nous* before, but sometimes after it.

#### EXERCISE.

*I* cast my eyes upon the objects which surrounded me,  
*portai* *vue f.* *sur* *objet qui environnoient* *me*.  
and saw with pleasure that all was calm and tranquil. *Vo*  
*je vis avec* *que* *étoit calme* *tranquille*.

## Of Personal Pronouns.

you not see in all the features of my father that he is  
 3 1 4 voyez 2 dans trait m. pl. que  
 satisfied with me? We have told the truth. What were  
 content de moi? avons dit vérité f. Que  
 they saying of us? If we desire to be happy, we must not  
 on 2 disoit 1 Si désirons de devons 2 1  
 deviate from the path of virtue.  
 nous écarter de sentier m. art.

## PRONOUNS OF THE SECOND PERSON.

## SINGULAR.

Tu thou  
 Te }  
 Toi } thee

## PLURAL.

Vous { ye  
 you

They are of both genders, that is, masculine, if it be a man spoken to, and feminine, if it be a woman; as, *tu crains*, thou fearest; *il te blesse*, he hurts thee; *regarde-toi*, look at thyself; *vous vous promenez*, you walk.

*Te* is instead of *à toi* or *toi*; as, *on te dit*, one tells thee; that is, *on dit à toi*: *on te regarde*, one looks at thee; that is, *on regarde toi*.

In general *tu* and *te* are put before the verb, *toi* after, and *vous* before, but sometimes after it.

REMARK. Through politeness we say *vous*, instead of *tu*, in the singular: as, *vous êtes bien bon*, you are very good.

## EXERCISE.

Thou art greater than I: and from thee I have (at once)  
 es moi; toi ai en même  
 learnt humility and wisdom. I (was telling)  
 temps 2 appris 1 art. = f. art. sagesse f. disois  
 thee that dancing is to the body what taste is to the mind.  
 te que art. danse f. m. ce que art. m.  
 You have shown us great talents; when (will you show)  
 avez montré 2 1 de — m. quand montrerez-vous 2  
 us great virtues? How amiable you are! How good you are  
 1 de f. pl. Que 3 1 êtes 2 3 1 2  
 to have thought of us! (It was said) of you the other day  
 de vous être occupé On disoit autre jour m.  
 that you intended to spend a winter in London (in order to)  
 vous vous proposiez de passer m. à — dres pour  
 see every thing curious which that city affords.  
 voir tout ce = 5 que 1 cette 2 ville 3 offre de 4.

## Of Personal Pronouns.

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### PRONOUNS OF THE THIRD PERSON.

| SINGULAR.   |                                | PLURAL.      |            |
|-------------|--------------------------------|--------------|------------|
| <i>Il</i>   | he, it                         | <i>ils</i>   | they       |
| <i>Elle</i> | she, her, it                   | <i>elles</i> | they, them |
| <i>Lui</i>  | he, him, to him, to her, to it | <i>eux</i>   | them       |
| <i>Le</i>   | him, it                        | <i>les</i>   | them       |
| <i>La</i>   | her, it                        | <i>leur</i>  | to them.   |

*Il, le, ils, eux*, are always masculine.

*Elle, la, elles*, always feminine.

*Lui, les, leur*, of both genders, according to circumstances.

**OBSERVE** 1st. That *il, ils*, are always the subject of the verb, and placed before it, except in interrogative sentences.

2dly. That *le, la, les, leur*, are always the regimen of the verb, and placed before it, except with the imperative affirmative.

3dly. That *elle, elles*, are always the subject of the verb, when they are not governed by a preposition, and they are placed before the verb, except in interrogative sentences.

4thly. That *lui* is of both genders only when it means *to him* or *to her*, and then it is placed before the verb, except with the imperative affirmative. In all other cases it belongs exclusively to the masculine.

### EXERCISE.

*He* loved *them*, because they were mild, attentive, and  
*aimoit* m. *parce que* *doux* =  
 grateful. *He* (was saying) (to *them*), do you not know  
*reconnoissant.* *disoit* \* 3 1 4 *savez* 2  
 that the property of merit is to excite envy? *She*  
*que propre* m. art. *mérite de exciter* art. *envie* f.  
 often exhorted me to the study the most useful, that of the  
*souvent* 2 *exhortoit* 1 *étude* f. *utile celle*  
 human heart. *They* make us love virtue, more by their  
 2 m. 1 *font* 1 *aimer* 2 art. f. *par leurs*  
 examples than by their words. What has been said  
*exemple* pl. *parole* f. pl. *Que* 1 on 3 a-t-2 \* *dit*  
 of *them*? Did not they speak of *them*? Do you not see *her*?  
*eux?* \* on 2 *parloit* 1 *elles?* \* 4 1 5 *voyez* 3 2  
 With what pleasure *she* plays.  
*quel* *joue.*

There is still another pronoun of the third person, *soi*, *se*, one's-self: *soi* is of both genders, but of the singular number only, and *se* of both genders and both numbers. It is called reflected, because in reality it annexes to the third person an idea of reflexion upon itself.

## EXAMPLES:

|                                                                |                                                              |
|----------------------------------------------------------------|--------------------------------------------------------------|
| <i>On doit parler de soi avec modestie,</i>                    | We ought to speak of ourselves with modesty.                 |
| <i>Elle s'est rétractée,</i>                                   | She has retracted.                                           |
| <i>Ils se sont étourdiment embarrassés dans cette affaire,</i> | They have thoughtlessly entangled themselves in that affair. |

OBSERVE. That *se* is instead of *à soi* or *soi*. Example: *il se donne des louanges*, he gives himself praise, that is, *il donne des louanges à soi*; *il se flatte*, he flatters himself, that is, *il flatte soi*.

REMARK. *Se* is always used before a verb, and *soi* after a preposition.

## EXERCISE.

In a thousand instances we do not watch sufficiently over  
*\* mille occasion f. on \* veille assez sur*  
 ourselves. The glory of the world. (passes away) in an instant.  
*soi. = l. monde m. s'évanouit en — m.*  
 He gives himself (a great deal) of trouble. She tires herself.  
*donne se beaucoup peine f. lasse se*  
 People should (very seldom) speak of themselves. Virtue is  
*On doit rarement parler soi. art. f.*  
 amiable in itself. We must take upon ourselves the care of  
*de soi. On doit prendre sur soi soin m.*  
 our own affairs.  
*ses propre affaire f. pl.*

*En* corresponds with the preposition *de* and means *de lui, d'elle, d'eux, d'elles, de cela*, according to the person or thing already mentioned.

## EXAMPLES:

|                                                               |                                                            |
|---------------------------------------------------------------|------------------------------------------------------------|
| <i>Cet homme vous plaît, vous en parlez souvent;</i>          | That man pleases you, you speak of him often.              |
| <i>Je ne crois pas cette femme sincère, je m'en méfie;</i>    | I do not think that woman sincere, I distrust her.         |
| <i>Ces fruits paroissent bons, j'en mangerois volontiers;</i> | These fruits look good, I should like to eat some of them. |

## Of Possessive Pronouns.

55

*Voilà de belles oranges, voulez-vous m'en donner?* There are some beautiful oranges, will you give me some?  
*On ne m'a pas trompé, j'en suis sûr;* I have not been deceived, I am sure of it.

*Y* corresponds with the preposition *à*, and means *à lui*, *à elle*, *à eux*, *à elles*, *à cela*, according to the person or thing already mentioned.

### EXAMPLES:

*C'est un honnête homme, fiez-vous-y;* He is an honest man, trust to him.  
*Cette raison est solide, je m'y rends;* That reason is just, I yield to it.  
*J'ai éprouvé cette perte quand j'y pensois le moins;* I experienced that loss when I least thought of it.

**REMARK.** *Y* and *en* are always put before the verb, except with the imperative affirmative.

### EXERCISE.

They speak (a great deal) of it. You like French authors;  
*\* On parle beaucoup* aimez art. François 2 auteurs  
 you are always speaking of them. That is a delicate affair; the  
*\* 2 parlez 1* Ce délicat 2 1  
 success of it is doubtful. See them; I consent to it, but do  
*succès m. douteux. Voyez 1 consens 3 2 \**  
 not trust them. That is a fine appointment: he had  
*1 5 vous 2 fiez 4 y 3. Ce charge f. \**  
 long aspired to it. He has done it; but he  
*depuis long-temps 3 — roit 2 1. a fait ne 1*  
 will get nothing by it.  
*gagnera 2 rien 4 y 2.*

## §. II.

### OF POSSESSIVE PRONOUNS.

Possessive pronouns are those which denote the possession of a thing. When we say *mon habit*, my coat; *votre maison*, your house; *son jardin*, his or her garden; it is the same as saying *l'habit qui est à moi*, the coat which belongs to me; *la maison qui est à vous*, the house which belongs to you; *le jardin qui est à lui* or *à elle*, the garden which belongs to him or to her.

There are two sorts of possessive pronouns, viz. those



## Of Possessive Pronouns.

that are always, and those that are never joined to a substantive.

Of those that are always joined to a noun, some relate to one person, and others to several persons.

Those that relate to one person are :

|              | SINGULAR.      |               | PLURAL.           |                          |
|--------------|----------------|---------------|-------------------|--------------------------|
| For the 1st. | <i>Mon, m.</i> | <i>ma, f.</i> | <i>mes, m. f.</i> | <i>my.</i>               |
| For the 2d.  | <i>Ton, m.</i> | <i>ta, f.</i> | <i>tes, m. f.</i> | <i>thy.</i>              |
| For the 3d.  | <i>Son, m.</i> | <i>sa, f.</i> | <i>ses, m. f.</i> | <i>his, her, or its.</i> |

Those that relate to several persons, are :

|              |                     |                     |               |
|--------------|---------------------|---------------------|---------------|
| For the 1st. | <i>Notre, m. f.</i> | <i>nos, m. f.</i>   | <i>our.</i>   |
| For the 2d.  | <i>Votre, m. f.</i> | <i>vos, m. f.</i>   | <i>your.</i>  |
| For the 3d.  | <i>Leur, m. f.</i>  | <i>leurs, m. f.</i> | <i>their.</i> |

**RULE.** These adjective pronouns always agree in gender and number with the nouns to which they are joined.

### EXAMPLES:

*Mon père, ma mère et mes frères sont à la campagne, avec vos amis et leurs enfants;*      My father, mother and 'brothers are in the country, with your friends and their children.

**EXCEPTION.** *Mon, ton, son*, though masculine, are used before a noun feminine, beginning with a vowel or *h* mute; we say, *ton âme*, thy soul; *ton humeur*, thy humour; instead of *ta âme*, *ta humeur*.

**REMARK.** In English, these words agree with the noun possessing; but in French, they are of the same gender and number as the substantive to which they are prefixed, and for this reason they are repeated before every substantive.

### EXERCISE.

*My principles, my love of retirement, my taste*  
           — *pe goût m. pour art. retraite f. amour m.*  
 for (every thing) that (is connected) with learning, and  
           *tout ce qui tient à art. instruction*  
 my detestation of all spirit of party, (every thing) has  
           *haine f. h asp. pour esprit parti tout a*  
 induced me to prefer a life passed in the closet, to the active  
*porté préférer \* art. vie f. \* de \* cabinet = a*

life of the world. Do not think, *my* daughter, that *thy* candour,  
 f. 1 m. \* *pense que* = f.  
*thy* ingenuousness, *thy* taste, so delicate and so refined, and even  
*ingénuité* f. m. — *cat fin, même*  
*thy* graces, can shelter thee from censure. *His* wit,  
 — *puissent mettre à l'abri de* art. — f. *esprit* m.  
*his* talents, *his* honesty and even *his* (good nature) make  
 — m. *honnêteté* f. h. m. *même bonhomie* f. *font*  
 him beloved by every body. *Our* constancy and *our* efforts will  
*aimer de tout le monde.* = f. — m. \*  
 (at last) surmount all obstacles. I see nothing  
*enfin à surmonteront* 1. art. — m. pl. *vois à ne rien*  
 that can (be censured) in *your* conduct. *Their* taste for  
*que on puisse reprendre* *conduite* f. *pour*  
 the fantastical, the monstrous, and the marvellous, gives to  
*bizarre* m. — *monstrueux, merveilleux* donne  
 all *their* compositions, although very fine in themselves, an air  
 — f. *quoique en elles-mêmes,* — m.  
 of deformity which shocks at first sight.  
*différence* f. *qui choque à* art. *coup-d'œil.*

Of the pronouns which are never joined to nouns,  
 some relate also to one person, and others to several  
 persons.

Those which relate only to one person, are:

|      | M. SING.        | F. SING.          | M. PL.            | F. PL.              |
|------|-----------------|-------------------|-------------------|---------------------|
| 1st. | <i>Le mien,</i> | <i>la mienne,</i> | <i>les miens,</i> | <i>les miennes,</i> |
| 2d.  | <i>Le tien,</i> | <i>la tienne,</i> | <i>les tiens,</i> | <i>les tiennes,</i> |
| 3d.  | <i>Le sien,</i> | <i>la sienne,</i> | <i>les siens,</i> | <i>les siennes,</i> |

Those which relate to several persons, are:

|      | M. SING.         | F. SING.         | PL. OF BOTH GEND.  |         |
|------|------------------|------------------|--------------------|---------|
| 1st. | <i>Le nôtre,</i> | <i>la nôtre,</i> | <i>les nôtres,</i> | ours.   |
| 2d.  | <i>Le vôtre,</i> | <i>la vôtre,</i> | <i>les vôtres,</i> | yours.  |
| 3d.  | <i>Le leur,</i>  | <i>la leur,</i>  | <i>les leurs,</i>  | theirs. |

**RULE.** The above pronouns are used when the nouns  
 to which they relate have been expressed before.

EXAMPLE:

*Avez-vous toujours votre cheval?* Have you still your horse?  
*je n'ai plus le mien;* I have disposed of mine.

EXERCISE.

Is it your temper or *hers*, that hinders you from living well  
*ce humeur* f. *qui empêche de vivre*  
 together? If it be *yours*, it is easy for you to remedy it,  
*ensemble? ce est il à aisè* 3 \* 1 *de porter remède y*

by mastering (your temper); if it be *hers*, redouble *your*  
*en prenant sur vous-même?* *ce* redoublez de \*  
 complaisance, attention, and good behaviour; it is very  
 — *de* — *de* *procédé* m. pl. *il* très—  
 seldom that this method (proves unsuccessful). If my friends  
*rare* *ce moyen ne réussisse pas.* *Si*  
 had served me with the same zeal as *yours*, it is very certain  
*avoient servi même zèle* m. que *il* très sûr  
 that I (should have) succeeded, but *yours* have been all fire,  
*aurois réussi ont été de*  
 and *mine* all ice. All the pictures which we expected from  
*de glace.* *tableau* m. que *attentions*  
 Rome are arrived; there are some that are a little damaged; but  
*arrivé il y en a qui* peu endommagés;  
*ours, his, and mine* are in good condition. We know per-  
*en état* m. *savons par-*  
 fectly well what are your amusements in town, and I  
*faitement* \* *quels* — *à art. ville* f.  
 assure you we are very far from envying you them;  
 — *que sommes bien éloigné* pl. *envier* 3 1 2  
 but if you knew *ours* in the country, it (is  
*connoissiez quels sont à campagne* f. *il y a*  
 most likely) you (would not be long) in giving them  
*toute apparence que ne tarderiez pas à donner leur*  
 the preference. You have opened your heart to me with that  
 — f. *avez ouvert* \*  
 noble frankness which so well becomes an honest man: this  
 — *franchise* f. *qui si 2 3 siad 1 à honnête*  
 confidence well deserves *mine*.  
*confiance* f. 2. *mérite* 1.

REMARK. When through politeness *vous* is employed in the singular instead of *tu*; *votre*, *vos* are employed instead of *ton*, *tà*, *tes*, and *de votre*, *la votre*, *les vôtres*, instead of *le tien*, *la tienne*, *les tiens*, *les tiennes*.

## EXAMPLES:

*Que vous ressemblez peu à vos* How little you resemble your  
*ancêtres!* ancestors!  
*Quand vous aurez entendu nos* When you have heard our rea-  
*raisons, nous écouterons les* sons, we will listen to yours.  
*vôtres;*

## §. III.

## OF RELATIVE PRONOUNS.

*Relative pronouns* are those which relate to a noun

receding them. When we say, *l'homme qui joue*, the man who plays, *qui* relates to the substantive *homme*. The word to which *qui* relates is called *antécédent*. In the above example, *l'homme* is the antecedent of the relative *qui*.

There are five relative pronouns, viz.

|                 |                              |
|-----------------|------------------------------|
| <i>Qui</i> ,    | who, which, or that.         |
| <i>Que</i> ,    | whom; which, or that.        |
| <i>Dont</i> ,   | whose; of whom, or of which. |
| <i>Lequel</i> , | which.                       |
| <i>Quoi</i> ,   | what.                        |

*Qui*, *que* and *dont*, are of both genders and both numbers.

*Lequel*, which is compounded of *quel* and the article, either in its natural or contracted state, assumes both genders and both numbers; it makes,

| N THE M. S.     | F. S.                | M. PL.            | F. PL.              |           |
|-----------------|----------------------|-------------------|---------------------|-----------|
| <i>Lequel</i> , | <i>laquelle</i> ,    | <i>lesquels</i> , | <i>lesquelles</i> , | which.    |
| <i>Duquel</i> , | <i>de laquelle</i> , | <i>desquels</i> , | <i>desquelles</i> , | of which. |
| <i>Auquel</i> , | <i>à laquelle</i> ,  | <i>auxquels</i> , | <i>auxquelles</i> , | to which. |

**RULE.** *Lequel* always agrees in gender and number with the antecedent to which it relates.

EXAMPLES :

*Tous ceux auxquels il s'est adressé ont refusé de le défendre.* All those to whom he addressed himself, refused to protect him.

*C'est une condition sans laquelle il ne veut rien faire.* It is a condition, without which he will do nothing.

*Quoi* sometimes supplies the place of *lequel*, *laquelle*, *lesquels*, *lesquelles*, preceded by a preposition.

EXAMPLES :

*Ce sont des choses à quoi vous ne pensez pas,* These are things about which you do not think.

*La cause pour quel on l'a arrêté est connue,* The reason why he was arrested is known.

§. IV.

OF PRONOUNS ABSOLUTE.

*Pronouns absolute* are those which have no relation

to an antecedent. There are five pronouns absolute, viz.

|                |        |
|----------------|--------|
| <i>Qui,</i>    | who,   |
| <i>Que,</i>    | what.  |
| <i>Quoi,</i>   | what.  |
| <i>Quel,</i>   | what.  |
| <i>Lequel,</i> | which. |

*Qui* is used only of persons.

*Que* and *quoi*, are used only of things.

*Quel*, masc. *quelle*, fem. sing. *quels*, masc. *quelles*, fem. pl. always precede a substantive whose gender and number they take; as, *quelle instabilité dans les choses humaines!* what instability in human affairs!

*Lequel*, *duquel*, *auquel*, *laquelle*, *de laquelle*, etc. are employed to mark a distinction between several persons or things; as, *lequel aimez-vous le mieux de ces deux tableaux?* which do you prefer of those two pictures?

## §. V.

### OF DEMONSTRATIVE PRONOUNS.

*Demonstrative pronouns* are those which point, as it were, to the objects of which we are speaking. These are,

| SINGULAR.        |                  | PLURAL.         |                   |
|------------------|------------------|-----------------|-------------------|
| masc.            | fem.             | masc.           | fem.              |
| <i>ce, cet,</i>  | <i>cette;</i>    | <i>ces,</i>     | <i>ces;</i>       |
| <i>celui,</i>    | <i>cette;</i>    | <i>ceux,</i>    | <i>celles;</i>    |
| <i>celui-ci,</i> | <i>celle-ci;</i> | <i>ceux-ci,</i> | <i>celles-ci;</i> |
| <i>celui-là,</i> | <i>celle-là;</i> | <i>ceux-là,</i> | <i>celles-là;</i> |
| <i>ceci,</i>     | <i>this.</i>     |                 |                   |
| <i>cela,</i>     | <i>that.</i>     |                 |                   |

*Ce* has two masculines in the singular.

*Ce* before a consonant or *h* aspirated, as *ce livre*, *ce héros*. *Cet* before a vowel or *h* mute, as, *cet homme*, *cet enfant*.

REMARK. *Ce*, when not joined to a substantive, signifies the person or thing spoken of; as, *qui est-ce?* who is it? *ce que je vous dis est vrai*, what I tell you is true.

### EXERCISE.

Nothing is so opposite to *that* true eloquence, the office  
*ne a rien* 1 *opposé* *véritable* — f. *fon-*

(of which) is to ennoble (every thing), as the use  
 tion f. 2 1 de 1 ennoblir 3 tout 2 \* que emploi m.  
 of those refined thoughts, and hunting after those light,  
 fin 2 pensées f. 1 art. recherche f. de léger 2  
 airy, unsolid ideas, which, like a leaf of  
 délié 3 sans consistance 4 idée f. 1 comme feuille f.  
 beaten metal, acquire brightness only by losing part of  
 battu 2—m. 1 ne prennent de art. éclat m. que en perdant \*  
 their solidity. This man has nothing in common with that  
 \* art. = f. h m. de commun  
 hero. This hatred, long restrained, (broke forth) and was  
 h asp haine f. long-temps contenu éclata fut  
 the unhappy source of those dreadful events. It is a  
 malheureux — 1 f. terrible événement m. pl. Ce  
 great pleasure to me. It was a great pain to us.  
 joie f. peur fut déplaisir m. pour nous

S. VI.

OF INDEFINITE PRONOUNS.

*Indefinite pronouns* are those which are of a vague and indeterminate nature.

There are four sorts of indefinite pronouns.

1ST CLASS.

This class contains *those which are never joined to a substantive*; these are:

*On*, one, people, they; as, *on dit*, one says, people say, they say, it is said.

*Quelqu'un*, one, some one, some body; as, *quelqu'un m'a dit*, somebody told me.

*Quiconque*, whoever; as, *quiconque connaît les hommes apprend à s'en défier*, whoever knows mankind learns to distrust them.

*Chacun*, each, every one; as, *chacun s'en plaint*, every one complains of him.

*Autrui*, other people; as, *n'enviez pas le bien d'autrui*, do not covet other people's property.

*Personne*, nobody; as, *la fierté ne convient à personne*, pride becomes nobody.

*Rien*, nothing; as, *rien ne lui plaît*, nothing pleases him.

*On* denotes a kind of third person indeterminate. It is both masculine and feminine, and expresses either

one person or several. It always makes the verb it precedes in the third person singular. *On frappe à la porte*, somebody knocks at the door; *on dit*, they say, people say, it is said, etc.

REMARK. We put *l'* before *on*, when immediately preceded by *et*, *où*, *si*, unless that pronoun be followed by *le*, *la*, *les*; as, *on pense et l'on dit tout haut*, people think and say openly; *le lieu où l'on va*, the place where they are going; but we ought to say, *et on la lira*, and people will read it.

After *que*, we observe the same thing, when *on* is followed by *c*, having the sound of *q*, as, *on apprend plus aisément les choses que l'on comprend*, *que celles que l'on ne comprend pas*; we learn more easily what we understand, than what we do not understand.

It is seen by the foregoing examples and by the following exercise, that several English words correspond to the French pronoun *on*, as, *people*, *they*, *we*, etc.; but whenever *we* and *they* are repeated in the same sentence, if the first be rendered by *on* in French, all the others must be also translated by *on*. The same remark holds good with respect to *they* where it represents the word *people*, translated, as has been said, by *on*.

## EXERCISE.

If you (behave yourself) (in that manner) what will *people*  
*vous conduisez* *ainsi* *on ?*  
 say... of you? It is thought that this news is true. They  
*dira-t-1* *On croit* *nouvelle f.*  
 write me word from Lapahan that they have left Persia,  
*écriv* *\** *—* *as quitté* *art.* *Persie f.*  
 and art now at Paris. One cannot read *Telemachus*,  
*que tu es actuellement à* *ne peut lire* *Télémaque m.*  
 without becoming better; we there find (every where.)  
*sans devenir meilleur; on y trouve* *partout*  
 a mild philosophy, noble and elevated sentiments; we  
*doux = f. des — 2* *élevé: 3* *10 — 10.*  
 there find in every line the effusions of a noble soul; and we  
*y voit à chaque ligne épanchement m.* *beau f.*  
 admire precepts calculated to effect the happiness of  
*des précepte pl. propre* *faire* *bonheur m.*  
 the world,  
*monde m.*

2nd CLASS.

This class contains *those which are always joined to a substantive*: these are.

*Quelque*, some; as, *si cela étoit vrai, quelque historien en auroit parlé*; if that were true, some historian would have mentioned it.

*Chaque*, each, every; as, *à chaque jour suffit sa peine*, the trouble of each day is sufficient of itself.

*Quelconque*, whoever, whatever; as, *il n'y a raison quelconque qui puisse l'y obliger*, no reason whatever can oblige him to it.

*Certain*, certain, some; as, *certain homme*, a certain man; *certaines nouvelles*, some news.

*Un*, a, an; as, *j'ai vu un homme*, I saw a man; *prenez une orange*, take an orange.

3rd CLASS.

This class contains *those which are sometimes joined to a substantive, and sometimes not*; these are:

*Nul*, no, not, none; as, *nulle raison ne peut le convaincre*, no reason can convince him; *nul d'eux ne l'a rencontré*, not one of them has met him.

*Pas un*, no, not one; as, *il n'y a pas une erreur dans cet ouvrage*, there is no error in that work; *pas un ne le dit*, not one says so.

*Aucun*, no, none; *je ne connois aucun de vos juges*, I know none of your judges; *il n'a fait aucune difficulté*, he has made no difficulty.

*Autre*, other; as, *servez-vous d'une autre expression*, make use of another expression; *je vous prenois pour un autre*, I took you for another.

*Même*, same; as, *c'est le même homme que je vis hier*, he is the same man I saw yesterday: *cet homme n'est plus le même*, that man is no longer the same.

*Tel*, such, like; as, *il tint à peu près un tel discours*, he delivered nearly such a discourse; *je ne vis jamais rien de tel*, I never saw any such a thing.

*Plusieurs*, several, many; as, *il est arrivé plusieurs vaisseaux*, several vessels are arrived; *il ne faut pas que plusieurs pâtissent pour un seul*, many must not suffer for a single one.



*Tout*, all, every, every thing; as, *tous les êtres créés*, all created beings; *tout disparoît devant Dieu*, every thing vanishes before God.

## 4th CLASS.

This class contains those which are followed by *QUE*; these are:

*Qui que*, whoever; as, *qui que tu sois*, whoever thou mayst be; *qui que ce soit*, whoever it may be.

*Quoi que*, whatever; as, *quoi que ce soit*, whatever it may be; *quoi que vous disiez*, whatever you may say.

*Quel que*, whoever, whatever; as, *quel que soit cet homme*, whoever that man may be; *quel que soit votre courage*, whatever your courage may be.

*Quelque que*, whatever, however; as, *quelque raison que vous donniez*, whatever reason you may give; *quelque puissant que vous soyez*, however powerful you may be.

*Tel que*, such as; *cette étoffe est telle que vous le voulez*, this stuff is such as you wish for.

*Tout que*, however; as, *tout savant qu'il est*, however learned he may be.

## CHAPTER V.

## OF THE VERB.

The *Verb* is a word, the chief use of which is to express affirmation, and which is conjugated with persons, moods, and tenses.

When we say, *la vertu est aimable*, virtue is amiable, we affirm that the quality *aimable* belongs to *la vertu*; likewise when we say, *le vice n'est pas aimable*, vice is not amiable; we affirm that the quality *aimable* does not belong to *le vice*; the word *est* expresses that affirmation.

That respecting which we affirm or deny any thing is called the *subject*, and what is affirmed or denied concerning it, is called its *attribute*. In the two preceding phrases, *vertu* and *vice* are subjects of the verb *est*, and *aimable* is the attribute affirmed respecting the one, and denied with respect to the other.

There are in verbs three persons and two numbers, as already mentioned.

The first person, that is, the person who speaks, is designated by *je*, I, in the singular, and by *nous*, we, in the plural; as, *je pense*, I think; *nous pensons*, we think.

The second person, that is, the person spoken to, is expressed by *tu*, thou, in the singular, and by *vous*, you, in the plural; as *tu penses*, thou thinkest; *vous pensez*, you think.

The third person, that is, the person spoken of, is known by *il*, he, or *elle*, she, in the singular, and by *ils* or *elles*, they, in the plural; as *il* or *elle pense*, he or she thinks; *ils* or *elles pensent*, they think.

All substantives, either common or proper, are of the third person.

REMARK. A verb is known in French, when you can annex to it the words which express the different persons; thus we know *finir*, to finish, to be a verb, because we can say, *je finis*, *tu finis*, *il* or *elle finit*, etc.

There are five moods or ways of conjugating verbs with respect to affirmation.

1st. The *infinitive*, when the affirmation is expressed in an indefinite manner, without either number or person, as *aimer*, to love; *avoir aimé*, to have loved.

2d. The *indicative*, when the affirmation is expressed in a plain direct manner; *j'aime*, I love; *il aime*, he loved.

3d. The *conditional*, when the affirmation is expressed in dependance on a condition; as *j'aimerois*, I should love.

4th. The *imperative*, when we express the act of commanding, exhorting or requesting; as *aime*, love (thou); *aimons*, let us love.

5th. The *subjunctive*, when the affirmation is expressed in subordination to something that precedes; as *qu'il aime*, that he may love; *que nous aimions*, that we may love.

There are three tenses, viz. the *present*, denoting that the thing is or is doing, as *je lis*, I read; the *past* or *preterit*, denoting that the thing has been done, as *j'ai lu*, I have read; the *future*, denoting that the thing will be done, as *je lirai*, I shall read. But those tenses are subdivided into others, so that we have several preterit, and two future tenses.

There are five sorts of verbs, viz. the *active*, *passive*, *neuter*, *pronominal* and *impersonal*.

The *verb active* is that which expresses an action, the object of which is either declared or understood. *Aimer*, to love, is a verb active, because it expresses an action, the object of which may be *quelqu'un*, some person, or *quelque chose*, some thing; as *aimer Dieu*, to love God; *aimer l'étude*, to love study. The word which expresses the object of the action upon which the verb acts is called the *regimen* or *government* of the verb active.

REMARK. We know this regimen by asking this question, *qu'est-ce que*, what is it; as *qu'est-ce que j'aime*? what do I love? answer; *Dieu*, God. *Dieu*, therefore, is the regimen of the verb *j'aime*.

Properly speaking, there are no *verbs passive* in the French language. Their place is supplied by the verb *être*, to be, and the participle past of the verb active followed by the preposition *de* or *par*, taking for the subject the regimen of the verb active. Thus if we wish to change the verbs in these phrases from active to passive, *mon père m'aime*, my father loves me; *le milan a enlevé le canari*, the kite has carried off the canary; we shall say, *je suis aimé de mon père*, I am loved by my father; *le canari a été enlevé par le milan*, the canary has been carried off by the kite.

The *verb neuter* is that which either has no regimen, or which has a regimen different from that of the verb active. *Aller*, to go; *marcher*, to walk, are verbs neuter, because we cannot say, *aller quelqu'un*, to go somebody; *marcher quelque chose*, to walk something. *Plaire*, to please, is likewise a verb neuter, because we cannot say in French, *plaire quelqu'un*, to please somebody, but *plaire à quelqu'un*.

The *pronominal verbs* are those which are conjugated in all their tenses with two pronouns of the same person, *je me*, for the first, *tu te*, for the second, *il* or *elle se*, for the third, in the singular; *nous nous*, for the first, *vous vous*, for the second, *ils* or *elles se*, for the third, in the plural.

We distinguish four sorts of *pronominal verbs*.

1°. The *pronominal verb active*, when the action of

the verb falls upon the same person who is its subject; as *je me flatte*, I flatter myself; *il se loue*, he praises himself. Almost all the active verbs may be conjugated in that manner, and this is properly the *reflected verb*.

2°. The *pronominal verb neuter*, which indicates only a state, a disposition of the subject; as *se repentir*, to repent; *se désister*, to desist; *s'enfuir*, to run away.

3°. The *reciprocal verb*, which expresses the reciprocal action of two or more subjects on each other, and for this reason it has no singular; such are, *s'entr'aider*, to help one another; *s'entre-donner*, to give to one another.

4°. The *pronominal verb impersonal*, which is only used in the third person singular. The active verbs are frequently employed under that form, in a passive sense, for the sake of brevity and energy; as *il se bâtit*, there is built; *il se faisoit*, there was done; *il se conclut*, there was concluded; *il s'est dit*, there has been said; *il se donnera une grande bataille*, a great battle will be fought.

The *impersonal verb* is that which is never used but in the third person singular, with the pronoun *il*, without relation to any person or thing. *Pleuvoir*, to rain, is an impersonal verb, because it cannot be applied to any person or thing; *il pleut*, it rains; *il pleuvoit*, it rained, etc.

The greatest part of the French verbs are regular; however, there are some *irregular* and others *defective*. Regular verbs are those which, through all their tenses, have terminations conformable to those of the verb which serves as a model for them. Irregular verbs are those which do not in all their tenses conform to the terminations of the verb serving as a model; and defective verbs are those which are wanting in certain tenses or persons, not allowed by usage.

#### OF CONJUGATIONS.

To conjugate a verb is to rehearse it with all the different inflexions and terminations it admits of, through all the moods and tenses, according to the rules of grammar.

We have four conjugations, which are distinguished

by the termination of the present of the infinitive. The first has the infinitive in *er*, as *aimer*, to love; the second in *ir*, as *finir*, to finish; the third in *oir*, as *recevoir*, to receive; and the fourth in *re*, as *rendre*, to render.

The French verbs have not inflexions and terminations for all their tenses, and in order to supply this defect, two verbs are employed, which, for that reason, are called *auxiliary*: these are, *avoir*, to have; *être*, to be. The tenses which have inflexions and terminations peculiar to them, are called *simple tenses*; those which have not, and which can only be conjugated by the help of the tenses of *avoir* or *être*, associating with them the participles past of the verb, are called *compound tenses*. In the verb *avoir*, *j'ai*, *j'avais*, *j'eus*, etc. are simple tenses, and *j'ai eu*, *j'eus eu*, *j'avois eu*, etc. are compound tenses.

#### CONJUGATION OF THE AUXILIARY VERB *Avoir*, TO HAVE.

##### INFINITIVE.

###### SIMPLE TENSES.

###### PRESENT.

*avoir*,            *to have.*

###### COMPOUND TENSES.

###### PAST.

*avoir eu*,        *to have had.*

##### PARTICIPLES.

###### PRESENT.

*ayant*,           *having.*

###### PAST.

*eu m. eue f.*    *had.*  
*ayant eu*,        *having had.*

##### INDICATIVE.

###### PRESENT.

*j'ai*,               *I have.*  
*tu as*,            *thou hast.*  
*il or elle a*,     *he or she has.*

###### PRETERIT INDEFINITE, or compound of the present.

*j'ai eu*,           *I have had.*  
*tu as eu*,        *thou hast had.*  
*il a eu*,          *he has had.*

---

**REMARK.** In the following exercises, the substantive being taken in a partitive sense, the learner must place the article before.

# Auxiliary verb Avoir.

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## SIMPLE TENSES.

nous avons, *we have.*  
vous avez, *you have.*  
ils or elles ont, *they have.*

## IMPERFECT.

j'avois, *I had, or did have.*  
tu avois, *thou hadst, or didst have.*  
il avoit, *he had, or did have.*  
nous avions, *we had, or did have.*  
vous aviez, *you had, or did have.*  
ils avoient, *they had, or did have.*

## COMPOUND TENSES.

nous avons eu, *we have had.*  
vous avez eu, *you have had.*  
ils ont eu, *they have had.*  
PLUPERFECT, or compound of the imperfect.

j'avois eu, *I had had.*  
tu avois eu, *thou hadst had.*  
il avoit eu, *he had had.*  
nous avions eu, *we had had.*  
vous aviez eu, *you had had.*  
ils avoient eu, *they had had.*

## EXERCISE.

PRESENT. I have books. Thou hast friends. He has honesty. She has sweetness. We have credit. You have riches. They have virtues. They have modesty. *livre ami ho- nété f. h m. douceur f. — m. richesse pl. m. vertu f. = f.*

PRETERIT INDEFINITE. I have had pleasure. Thou hast had gold. He has had patience. She has had beauty. We have had honours. You have had friendship. They have had sentiments. They have had sensibility. *plaisir m. or m. — f. = f. honneur amitié f. m. — f. = f.*

IMPERFECT. I had ambition. Thou hadst wealth. He had sincerity. She had graces. We had oranges. You had pears. They had apples. They had lemons. *bien m. = f. — — poire f. pomme m. citron.*

PLUPERFECT. I had had apricots. Thou hadst had nectarines. He had had walnuts. She had had hazel-nuts. We had had chesnuts. You had had figs. They had had medlars. They had had filberts. *abricot brugnon noir noisette chataigne figue m. nêfle f. aveline.*

*Auxiliary verb Avoir.*

## SIMPLE TENSES.

## PRETERIT DEFINITE.

|             |                    |
|-------------|--------------------|
| j'eus,      | <i>I had.</i>      |
| tu eus,     | <i>thou hadst.</i> |
| il eut,     | <i>he had.</i>     |
| nous eûmes, | <i>we had.</i>     |
| vous eûtes, | <i>you had.</i>    |
| ils eurent, | <i>they had.</i>   |

## FUTURE ABSOLUTE.

|              |                                  |
|--------------|----------------------------------|
| j'aurai,     | <i>I shall, or will have.</i>    |
| tu auras,    | <i>thou shalt, or will have.</i> |
| il aura,     | <i>he will have.</i>             |
| nous aurons, | <i>we shall have.</i>            |
| vous aurez,  | <i>you will have.</i>            |
| ils auront,  | <i>they will have.</i>           |

## COMPOUND TENSES.

PRETERIT ANTERIOR, or *compound of the preterit.*

|                |                        |
|----------------|------------------------|
| j'eus eu,      | <i>I had had.</i>      |
| tu eus eu,     | <i>thou hadst had.</i> |
| il eut eu,     | <i>he had had.</i>     |
| nous eûmes eu, | <i>we had had.</i>     |
| vous eûtes eu, | <i>you had had.</i>    |
| ils eurent eu, | <i>they had had.</i>   |

FUTURE ANTERIOR, or *compound of the future.*

|                 |                                   |
|-----------------|-----------------------------------|
| j'aurai eu,     | <i>I shall, or will have had.</i> |
| tu auras eu,    | <i>thou wilt have had.</i>        |
| il aura eu.     | <i>he will have had.</i>          |
| nous aurons eu, | <i>we shall have had.</i>         |
| vous aurez eu,  | <i>you will have had.</i>         |
| ils auront eu,  | <i>they will have had.</i>        |

PRETERIT DEFINITE. I had plums. Thou hadst cherries.  
 He had strawberries. She had pine-apples. We had almonds.  
 You had currants. They had raspberries. They had grapes.  
*prune cerise*  
*fraise ananas amande*  
*groseille m. framboise f. raisin.*

REMARK. In the following exercises an adjective has been added to the substantive, upon which the learner is to make no change in the remark on the preceding exercise, if the adjective be placed after the substantive.

PRETERIT ANTERIOR. I had had very black ink. Thou  
*fort 2 noir 3 encre f. 1.*  
 hadst had honest proceedings. She had had uncommon graces.  
*honnête 2 procédé 1 rare 2 1.*  
 We had had very ripe grapes. You had had exquisite melons.  
*2 mûr 3 1. exquis 2 — m. 1.*  
 They had had ready money.  
*comptant 2 argent m. 1.*

FUTURE ABSOLUTE. I shall have studious pupils. Thou  
*appliqué 2 élève m. 1.*  
 wilt have horrid pains. He will have ridiculous ideas. We  
*horrible 2 peine f. 1. ridicule 2 idée f. 1.*  
 shall have useless cares. You will have true and real  
*inutile 2 soin m. 1. 2 réel 3*

# Auxiliary verb Avoir.

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SIMPLE TENSES.

COMPOUND TENSES.

## CONDITIONAL.

PRESENT.

PAST, or compound of the conditional.

|               |                                                     |                                               |
|---------------|-----------------------------------------------------|-----------------------------------------------|
| aurois,       | <i>I should, could, j'aurois eu, or would have.</i> | <i>I should have had.</i>                     |
| tu aurois,    | <i>thou should'st have.</i>                         | <i>tu aurois eu, thou should'st have had.</i> |
| il auroit,    | <i>he should have.</i>                              | <i>il auroit eu, he should have had.</i>      |
| nous aurions, | <i>we should have.</i>                              | <i>nous aurions eu, we should have had.</i>   |
| vous auriez,  | <i>you should have.</i>                             | <i>vous auriez eu, you should have had.</i>   |
| ils auroient, | <i>they should have.</i>                            | <i>ils auroient eu, they should have had.</i> |

treasures. They will have poignant griefs.

m. i.

*cuisant a chagrin m. i.*

REMARK. But if the adjective be placed before the substantive, then the learner is only to make use of *de*, when the adjective begins with a consonant, and of *d'* when it begins with a vowel or *h* mute.

FUTURE ANTERIOR. I shall have had good paper. Thou

wilt have had excellent fruit. She will have had charming

m. pl.

*charmant*

powers. We shall have had good pens. You will have had

qups f.

*plume f.*

large buildings. They will have had fine clothes.

rand bdtiment m.

*superbe*

*habit m.*

PRESENT OF THE CONDITIONAL. I should have fine engravings.

thou should'st have pretty playthings. He should have

*joli joujou m.*

immense treasures. We should have beautiful pictures.

*trésor m.*

*tableau m.*

you would have pretty houses. They should have long conver-

sations.

REMARK. The preceding remark holds good after a word expressing quantity, such as *beaucoup*, a great



N. B. We say also, in the conditional past *j'eusse eu, tu eusses eu, il eût eu, nous eussions eu, vous eussiez eu, ils eussent eu*, I should have had, etc.

## IMPERATIVE.

|               |                |
|---------------|----------------|
| Aie,          | have (thou).   |
| Qu'il ait,    | let him have.  |
| Ayons,        | let us have.   |
| Ayez,         | have (ye).     |
| Qu'ils aient, | let them have. |

many, a great deal: *peu*, little, few; *plus*, more; *moins*, less; *trop*, too much, too many, etc. except *bien*, much, many, after which we use *du, de la, des*.

CONDITIONAL PAST. I should have had a great deal of trouble. Thou wouldst have had more pleasure. He would have had (a vast deal) of knowledge. We should have had more opportunities of succeeding. You would certainly have had many advantages over him. They would have had many enemies.

*peine f. de*  
*de occasion f. pl. réussir certainement 2*  
*beaucoup de avantage sur lui*  
*bien ennemi*

REMARK. In the following exercises the verb will often be followed by several substantives, and in this case, the appropriate article and preposition must be repeated before each.

IMPERATIVE. Have complaisance, attention, and politeness. Let him have modesty, and more correct ideas. Let her have more decency. Let us have courage and firmness. Have gravity, nice roast-beef, and a pudding. Let them have soup, ale, rum, and punch. Let them have manners and conduct.

*égards m. pl. politesse f.*  
*juste 5 1.*  
*décence*  
*soupe f. 1 un bon rosbif m. pouding m. m. ale, rhum, et punch. Let them have manners and*  
*aile f. rhum m. ponche m. mœurs f. pl.*  
*conduite f.*

## SUBJUNCTIVE.

**REMARK.** The subjunctive in French is always preceded by *que*, though the conjunction *that* be often understood in English.

### SIMPLE TENSES.

#### PRESENT.

|             |                            |
|-------------|----------------------------|
| Que         | <i>That</i>                |
| j'aie,      | <i>I have or may have.</i> |
| tu aies,    | <i>thou may'st have.</i>   |
| il ait,     | <i>he may have.</i>        |
| nous ayons, | <i>we may have.</i>        |
| vous ayez,  | <i>you may have.</i>       |
| ils aient,  | <i>they may have.</i>      |

### COMPOUND TENSES.

#### PRETERIT, or compound of the present,

|                |                              |
|----------------|------------------------------|
| Que            | <i>That</i>                  |
| j'aie eu,      | <i>I may have had.</i>       |
| tu aies eu,    | <i>thou may'st have had.</i> |
| il ait eu,     | <i>he may have had.</i>      |
| nous ayons eu, | <i>we may have had.</i>      |
| vous ayez eu,  | <i>you may have had.</i>     |
| ils aient eu,  | <i>they may have had.</i>    |

## SUBJUNCTIVE.

**PRESENT.** That I may have many friends. That thou may'st have good reasons to give him. That he may have elevated sentiments. That we may have courage and magnanimity. That you may have delightful landscapes, and beautiful sea-pieces. That they may have more condescension and more prepossessing manners.

2 *prévenant* 3 *manière* f. pl. 1.

**PRETERIT.** That I may have had wine, beer, and cider. That thou may'st have had a good horse and a fine dog. That he may have had enlightened judges. That we may have had snow, rain, and wind. That you may have had a great dining-room, a beautiful drawing-room, a pretty dressing-room, and a charming bed-room. That they may have had vast possessions, fine meadows, and delightful groves.

*délicieux* 2 *bois* m. 1.

## SIMPLE TENSES.

## IMPERFECT.

|                |                       |
|----------------|-----------------------|
| Que            | That                  |
| j'eusse,       | I had, or might have. |
| tu eusses,     | thou might'st have.   |
| il eût,        | he might have.        |
| nous eussions, | we might have.        |
| vous eussiez,  | you might have.       |
| ils eussent,   | they might have.      |

## COMPOUND TENSES.

## PLUPERFECT, or compound of the imperfect.

|                   |                         |
|-------------------|-------------------------|
| Que               | That                    |
| j'eusse eu,       | I might have had.       |
| tu eusses eu,     | thou might'st have had. |
| il eût eu,        | he might have had.      |
| nous eussions eu, | we might have had.      |
| vous eussiez eu,  | you might have had.     |
| ils eussent eu,   | they might have had.    |

REMARK. The auxiliary verb *avoir*, serves not only to conjugate itself in its compound tenses, but also to conjugate the compound tenses of the verb *être*, the active, the impersonal, and almost all the neuter verbs.

IMPERFECT. That I might have a sword, a musket, and  
*épée f. fusil m.*

pistols. That thou may'st have a knife, a spoon, and a  
*pistolet m. couteau m. cuillère f.*

fork. That he might have a penknife, pencils, and good  
*fourchette f. canif m. pinceau m.*

copies. That we might have a coach, a good house, and  
*modèle m. carrosse m. f.*

furniture, simple but elegant. That you might have health  
*meuble m. pl. — mais — santé f.*

and great respect. That they might have fruitful lands.  
*un considération f. fertile 2 terre f. 1*

PLUPERFECT. That I might have had friendship. That thou  
*amitié f.*

might'st have had gloves, boots, and horses. That he  
*gant f. botte f. cheval m.*

might have had zealous and faithful servants. That we  
*zélé 2 fidèle 3 domestique m. 1.*

might have had fine clothes, precious jewels, and magnificent  
*— 2 bijou m. 1. magnifique 2*

furniture. That you might have had warm friends. That they  
*chaud 2 1*

might have had greatness of soul and pity.  
*grandeur f. pitié f.*

SENTENCES ON THE SAME VERB, WITH A NEGATIVE.

REMARK. In these sentences, the learner needs only to put *de* or *d'* before the substantive, according as it begins with a consonant or a vowel. He likewise must put *ne* between the personal pronoun and the verb, and *pas* or *point* after the verb in the simple tenses, and between the verb and the participle in the compound tenses; as,

|                                         |                                               |
|-----------------------------------------|-----------------------------------------------|
| Je n'ai pas de livres,                  | <i>I have no books.</i>                       |
| Tu n'avois pas de bien,                 | <i>Thou hadst no wealth.</i>                  |
| Elle n'eut pas d'honnêteté,             | <i>She had no honesty.</i>                    |
| Nous n'avons pas eu d'amitié,           | <i>We have had no friendship.</i>             |
| Vous n'aviez pas eu de puissans amis,   | <i>You had not had powerful friends.</i>      |
| Ils n'auront pas d'ennemis redoutables; | <i>They will not have formidable enemies.</i> |

EXERCISE.

INDICATIVE. PRESENT. I have no precious medals.

We have no useless things. *2 médaille f. 1.*  
*inutile 2 chose f. 1.* PRETERIT INDEFINITE.

I have had no constancy. We have had no generosity.  
 = f. = f.

IMPERFECT. Thou hadst not a beautiful park. You had no  
*parc m.*  
 good cucumbers. PLUPERFECT. He had had no fine houses.  
*concombre m.* f.

They had had no money. PRETERIT DEFINITE. He had  
*argent m.*

not a skilful gardener. They had no carpets. PRETERIT AN-

TERIOR. Thou hadst had no complaisance. You had had no  
 — f.

great talents. FUTURE ABSOLUTE. I shall have no great  
 — m.

business. We shall not have uncommon cuts. FUTURE  
*affaire f. pl.* *rare 2 estampe f. 1*

ANTERIOR. Thou shalt have had no consolation. You shall  
 — f.

not have had quiet days.  
*tranquille 2. m. 1.*

CONDITIONAL. PRESENT. He should not have had  
*mauvais*

*Auxiliary verb Avoir.*

**pictures.** They should have no leisure. **PAST.** I should have  
*tableau m.* *loisir m.*  
 had no griefs. We should have had no troubles.  
*chagrin m. pl.* *peine f. pl.*

**IMPERATIVE.** Have no impatience. Let him not have  
 Sing.

absurd ideas. Let us not have dangerous connections. Have  
*absurde s f. pl.* *liaison f. i.*

no such whims. Let them not have so whimsical a project.  
*tel caprice m.* *bizarre s projet m. i*

**SUBJUNCTIVE. PRESENT.** That I may have no protectors.  
 = m.

That we may have no success. **PRETERIT.** That he may have  
*succès m.*

had no perseverance. That they may have had no valour. -  
 - f. *bravoure f.*

**IMPERFECT.** That thou might'st have no principles of taste.  
*principe m. goût m.*

That you might not have a just reward. **PLUPERFECT.** That  
*juste récompense f.*

I might have had no good advice. That we might have had no  
*avis m.*

news.

*nouvelle f. pl.*

**THE VERB *avoir*, INTERROGATIVELY AND AFFIRMATIVELY.**

**REMARK.** To form the interrogation, the learner must place the personal pronoun after the verb, in the simple tenses, and between the verb and the participle, in the compound tenses, joining them with a hyphen (-); and, when the verb ends with a vowel, he must place between the verb and the pronoun of the third person the letter *t*, preceded and followed by a hyphen, thus (-*t*-). For the rest, he must attend to what has been said in the remarks prefixed to the exercises on the verb.

Ai-je des livres?

Avois-tu du bien?

Eut-elle de l'honnêteté?

Avons-nous eu de bons conseils?

Aviez-vous eu de la prudence?

Aura-t-il de l'argent?

Aura-t-elle eu des protecteurs?

*Have I books?*

*Hadst thou wealth?*

*Had she honesty?*

*Have we had good counsels?*

*Had you had prudence?*

*Will he have money?*

*Will she have had protectors?*

## Auxiliary verb Avoir.

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### EXERCISE.

**INDICATIVE. PRESENT.** Hast thou needles? Have you coloured maps? *aiguille f. en-*  
*luminé 2 cartes f. 1.* **PRETERIT INDEFINITE.** Have I had pens? *plume f.*  
 Have we had convenient houses? **IMPERFECT.** Had she silk? *soie f.*  
*commode 2 f. 1.* Had they large buildings? **PLUPERFECT.** Had she had pins? *épingle f.*  
*grand bâtiment m.* Had they had extensive fields? **PRETERIT DEFINITE.** Had he  
*spacieux 2 champ m. 1.* good shoes? Had they looking-glasses? **PRETERIT ANTE-**  
*soulier m. f. miroir m.* **RIOR.** Hadst thou had lace? Had you had odoriferous  
*dentelle f. odoriférant 2* shrubs. **FUTURE ABSOLUTE.** Shall I have gold, silver,  
*arbuste m. 1 m. argent m.* and platina? Shall we have (good luck)? **FUTURE ANTERIOR.**  
*platine m. bonheur m.* Will she have had joy? Will they have had company?  
*joie? compagne f.*

**CONDITIONAL. PRESENT.** Should'st thou have happy  
*heureux* moments? Should you have good wine and nice cordials?  
 — m. *vin m. fin 2 liqueur f. 1*

**PAST.** Should he have had uncommon fruits? Should they  
*rare 2 m. 1.* have had rich cloths?

### THE SAME VERB INTERROGATIVELY AND NEGATIVELY.

**REMARK.** In sentences of this form, the learner must observe the different rules we have prefixed to the exercises on the verb, and sentences simply interrogative, always placing *ne* at the beginning of sentences, and *pas* or *point* after the personal pronoun, whether in the simple or compound tenses.

|                                         |                                  |
|-----------------------------------------|----------------------------------|
| N'ai-je pas des livres?                 | Have I no books?                 |
| N'avois-tu pas des amis?                | Hadst thou no friends?           |
| N'a-t-elle pas beaucoup d'esprit?       | Has she not a great deal of wit? |
| N'avons-nous pas eu de bons procédés?   | Have we not had a good conduct?  |
| N'aviez-vous pas eu de nouvelles robes? | Had you not had new gowns?       |

N'aura-t-il pas des ressources? *Will he have no resources?*  
 N'auront-elles pas eu des consolations? *Will they have had no consolations?*

## EXERCISE.

INDICATIVE. PRESENT. Hast thou no diamonds? Have  
*diamant m.*  
 you no indulgent parents? PRÆTERIT INDEFINITE. Hast thou  
 — 2 — m. 1.  
 not had contempt, and even hatred, for that man? Have  
*mépris m. même haine f. h asp. pour cet*  
 you not had better examples? IMPERFECT. Had he not a  
*meilleur exemple m.*  
 rigid censor? Had they not inattentive children? PLUPER-  
*sévère 2 censeur m. 1. = 2 enfant m. 1.*  
 FECT. Had I not had other views? Had we not had amethysts,  
*autre vue f. pl. améthiste f.*  
 rubies and topazes? PRÆTERIT DEFINITE. Had I no great  
*rubis m. topaze f.*  
 wrongs? Had we not perfidious friends? PRÆTERIT ANTERIOR.  
*tort m. perfide 2 1*  
 Had he not had too studied expressions? Had they not had  
*2 recherché 3 — f. 1*  
 excellent models? FUTURE ABSOLUTE. Wilt thou not have a  
 more regular conduct? Will you not have fashionable gowns?  
*plus réglé 2 conduite f. 1. à la mode 2 robe f. 1.*  
 FUTURE ANTERIOR. Shall I have had no sweetmeats? Shall  
*confitures f.*  
 we not have had a good preacher?  
*prédicateur m.*

CONDITIONAL. PRESENT. Should she not have clear  
*clair 2*  
 and just ideas? Would they not have more extensive know-  
 3 1 2 étendu 3 con-  
 ledge? PAST. Should she have had no patience?  
*noissances f. pl. 1. — f.*  
 Should they have had no rectitude?  
*f. droiture f.*

## Conjugation of the Auxiliary Verb, ÊTRE, to be.

## INFINITIVE.

## SIMPLE TENSES.

## COMPOUND TENSES.

## PRESENT.

## PAST.

to be.

Avoir été, to have been.

**PARTICIPLE PRESENT.**

**Étant,** *being.*

**PARTICIPLE PAST.**

Élé, *been.*  
Ayant été, *having been.*

**INDICATIVE.**

### SIMPLE TENSES.

**PRESENT.**

Je suis, *I am.*  
Tu es, *Thou art.*  
Il or elle est, *He or she is.*  
Nous sommes, *We are.*  
Vous êtes, *You are.*  
Ils or elles sont, *They are.*

### COMPOUND TENSES.

**PRETERIT INDEFINITE.**

**J'ai été,                    I have been.**  
**Tu as été,                Thou hast been.**  
**Il a été,                  He has been.**  
**Nous avons été,        We have been.**  
**Vous avez été,        You have been.**  
**Ils ont été,             They have been.**

**REMARKS.** 1st. In future we shall intermix simple phrases with those that are interrogative and negative.

2dly. The learner must observe that he is to place before the adjective the adverb which he will find in the following exercises.

3dly. He must likewise observe, that whenever he finds in interrogative phrases a substantive as subject, he is to place that substantive at the head of the phrase, leaving the pronoun, which serves for the interrogation, in the place already mentioned, as *mon frère est-il venu?* is my brother come?

### EXERCISE.

PRESENT. I am very glad to see you. Art not thou pleased  
*aise de voir* *satisfait*  
with that book? Is she really *amiable*? We are  
*de* *véritablement*  
happy. Are not you too condescending? Are your friends  
*heureux* *complaisant*  
still in London?  
*encore à Londres?*

PRETERIT INDEFINITE. Have not I been constant? Hast thou always been steady? She has been faithful. Have we been firm and courageous? You have been charitable. Have those men always been good and benevolent?



# Auxiliary verb Être.

## SIMPLE TENSES.

## IMPERFECT.

|              |                   |
|--------------|-------------------|
| J'étois,     | <i>I was.</i>     |
| Tu étois,    | <i>Thou wast.</i> |
| Il étoit,    | <i>He was.</i>    |
| Nous étions, | <i>We were.</i>   |
| Vous étiez,  | <i>You were.</i>  |
| Ils étoient, | <i>They were.</i> |

## PRETERIT DEFINITE.

|             |                   |
|-------------|-------------------|
| Je fus,     | <i>I was.</i>     |
| Tu fus,     | <i>Thou wast.</i> |
| Il fut,     | <i>He was.</i>    |
| Nous fûmes, | <i>We were.</i>   |
| Vous fûtes, | <i>You were.</i>  |
| Ils furent, | <i>They were.</i> |

## COMPOUND TENSES.

## PLUPERFECT.

|                  |                         |
|------------------|-------------------------|
| J'avais été,     | <i>I had been.</i>      |
| Tu avais été,    | <i>Thou hadst been.</i> |
| Il avoit été,    | <i>He had been.</i>     |
| Nous avions été, | <i>We had been.</i>     |
| Vous aviez été,  | <i>You had been.</i>    |
| Ils avoient été, | <i>They had been.</i>   |

## PRETERIT ANTERIOR.

|                 |                         |
|-----------------|-------------------------|
| J'eus été,      | <i>I had been.</i>      |
| Tu eus été,     | <i>Thou hadst been.</i> |
| Il eut été,     | <i>He had been.</i>     |
| Nous eûmes été, | <i>We had been.</i>     |
| Vous eûtes été, | <i>You had been.</i>    |
| Ils eurent été, | <i>They had been.</i>   |

IMPERFECT. I was too busy to see you. Wast not thou troublesome? Was this girl idle? Were not we too untractable? You were not quiet enough. They were vain, light and coquettish.

— *frivole coquette.*

PLUPERFECT. I had hitherto been very indifferent. Hadst not thou been too imprudent. Had his wife been sufficiently modest and reserved. We had not yet been sufficiently attentive. Had you been envious and jealous. They had not been grateful.

PRETERITE DEFINITE. Perhaps I was not sufficiently prudent. Wast thou discreet enough on that occasion? Was not that princess too proud? We were very unhappy. Were not you too hasty? They were not much satisfied.

## PRETERIT ANTERIOR.

REMARK. We shall not insert any exercises upon this tense, they would be as yet too complicated for the learner, as will be seen by the following phrase, *à peine y eus-je été cinq ou six minutes qu'il arriva*, I had scarce been there five or six minutes when he arrived.

# Auxiliary Verb Être.

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## SIMPLE TENSES.

## COMPOUND TENSES.

### FUTURE ABSOLUTE.

### FUTURE ANTERIOR.

|              |                            |                  |                                   |
|--------------|----------------------------|------------------|-----------------------------------|
| Je serai,    | <i>I shall or will be.</i> | J'aurai été,     | <i>I shall or will have been.</i> |
| Tu auras,    | <i>Thou wilt be.</i>       | Tu auras été,    | <i>Thou wilt have been.</i>       |
| Il sera,     | <i>He will be.</i>         | Il aura été,     | <i>He will have been.</i>         |
| Nous serons, | <i>We shall be.</i>        | Nous aurons été, | <i>We shall have been.</i>        |
| Vous serez,  | <i>You shall be.</i>       | Vous aurez été,  | <i>You will have been.</i>        |
| Ils seront,  | <i>They shall be.</i>      | Ils auront été,  | <i>They will have been.</i>       |

## CONDITIONAL.

### PRESENT.

### PAST.

|            |                                     |                |                                 |
|------------|-------------------------------------|----------------|---------------------------------|
| Je serois, | <i>I should, would or could be.</i> | J'aurois été,  | <i>I should have been.</i>      |
| Tu serois, | <i>Thou would'st be.</i>            | Tu aurois été, | <i>Thou would'st have been.</i> |

**FUTURE ABSOLUTE.** To-morrow I shall be at home till  
*Demain chez moi jusqu'à*  
 (twelve o'clock). Wilt thou always be restless, brutal, and  
*mid. inquiet, bourru,*  
 sour? Will your father be at home this evening?  
*chagrin? monsieur chez lui soir m.*  
 Shall not we be more diligent? You will always then be capri-  
 cious, obstinate, and particular. Will not your scholars be  
*teux, opiniâtre, pointilleux. écolier*  
 troublesome?  
*incommode?*

**FUTURE ANTERIOR.** Shall not I have been too severe? Thou  
 wilt have been too distrustful. Will not his sister have been  
*défiant. sœur*  
 whimsical and capricious? Shall not we have been eager  
*fantasque = empressé 2*  
 enough? Will not you have been inconsiderate? Will not the  
*indiscret*  
 judges have been just?  
*juge*

**CONDITIONAL PRESENT.** I would not be so rash.

*téméraire.*

## Auxiliary Verb Être.

## SIMPLE TENSES.

Il seroit,

*He would be.*

## COMPOUND TENSES.

Il auroit été, *He would have been.*

Nous serions,

*We should be.*Nous aurions été, *We should have been.*

Vous seriez,

*You should be.*Vous auriez été, *You should have been.*

Ils seroient,

*They would be.*Ils auroient été, *They would have been.*

REMARK. We say, also, in the conditional past, *J'eusse été, tu eusses été, il eut été, nous eussions été, vous eussiez été, ils eussent été.*

## IMPERATIVE.

Sois,

*Be (thou).*

Qu'il soit,

*Let him be.*

Soyons,

*Let us be.*

Soyez,

*Be (ye).*

Qu'ils soient,

*Let them be.*

Would'st thou be as inconsistent in thy behaviour as thy language? *inconsequent dans conduite f. pro-*

Would not his son be ready in time? Should we be *pos m. pl. fils prêt à*

always incorrigible? You would not be disinterested enough. *désintéressé 2 1*

Would not those ladies be always virtuous?

*dame - vertueux?*

PAST. (Had it not been for) your instructions, I should have *Sans conseil m. pl.*

been proud and haughty. Would'st not thou have been *dédaigneux hautain.*

malicious and sarcastic? Would that man have been so destitute *malin ricanneur? tellement dépourvu*

of common sense? Certainly we should not have been so ridiculous. *bon sens? si ridi-*

cule. *doux plus complaisant?*

They would not have been so ungentle.

*malhonnête.*

## IMPERATIVE.

REMARK. We shall not insert any exercises on the third persons singular and plural of the imperative, because they are improperly classed under this mood; they in reality belong to the subjunctive.

## SUBJUNCTIVE.

### SIMPLE TENSES.

#### PRESENT.

|                             |                                                           |
|-----------------------------|-----------------------------------------------------------|
| Que<br>je sois,<br>tu sois, | <i>That</i><br><i>I may be.</i><br><i>thou may'st be.</i> |
| il soit,<br>nous soyons,    | <i>he may be.</i><br><i>we may be.</i>                    |
| vous soyez,                 | <i>you may be.</i>                                        |
| ils soient,                 | <i>they may be.</i>                                       |

### COMPOUND TENSES.

#### PRÆTERIT.

|                                   |                                                                         |
|-----------------------------------|-------------------------------------------------------------------------|
| Que<br>j'aie été,<br>tu aies été, | <i>That</i><br><i>I may have been.</i><br><i>thou may'st have been.</i> |
| il'ait été,<br>nous ayons été,    | <i>he may have been.</i><br><i>we may have been.</i>                    |
| vous ayez été,                    | <i>you may have been.</i>                                               |
| ils aient été,                    | <i>they may have been.</i>                                              |

Be liberal, but with discretion. Do not be so lavish. Let  
sing. — *avec* — sing. *prodigue.*  
us be equitable, humane, and prudent. Let us not be greedy.  
— *humain* — *avide.*  
Be economical and temperate. Do not be thoughtless.  
pl. *économe* *sobre.* pl. *léger.*

## SUBJUNCTIVE.

REMARK. We have already observed that before the subjunctive can form complete sense, it must be preceded by another verb. For brevity sake, we shall only give complete phrases on the present tense. This remark applies equally to all the four conjugations.

PRESENT. Is it possible I can be so credulous? They wish  
— \* *confiant?* *On désire*  
thou may'st be more modest. Is it possible she can be so  
*modeste.* \*

obstinate? They wish we may be more assiduous. It is not ex-  
*entété?* *assidu.* *On \* s'at-*  
tended you should be timid. It is feared they may be guilty.  
*tend* *timide.* *On \* craint ne coupable.*

PRÆTERIT. That I may have been so hasty and impatient.  
*emporté si —*

That thou may'st have been so bloated with pride. That she  
*bouffi de*  
may have been so fickle. That we may have been so headstrong.  
*volage.* *tétu.*

That you may have been so covetous. That they may have been  
*avare.*  
so unreasonable.  
*dérisonnable.*

## SIMPLE TENSES.

## IMPERFECT.

| Que            | That                     |
|----------------|--------------------------|
| je fusse,      | <i>I might be.</i>       |
| tu fusses,     | <i>thou might'st be.</i> |
| il fut,        | <i>he might be.</i>      |
| nous fussions, | <i>we might be.</i>      |
| vous fussiez,  | <i>you might be.</i>     |
| ils fussent,   | <i>they might be.</i>    |

## COMPOUND TENSES.

## PLUPERFECT.

| Que                | That                 |
|--------------------|----------------------|
| j'eusse été,       | <i>I might</i>       |
| tu eusses été,     | <i>thou might'st</i> |
| il eût été,        | <i>he might</i>      |
| nous eussions été, | <i>we might</i>      |
| vous eussiez été,  | <i>you might</i>     |
| ils eussent été,   | <i>they might</i>    |

have been.

REMARK. The auxiliary verb *être* serves to conjugate the passive verbs through all their tenses, the compound tenses of the pronominal verbs, and those of about sixty neuter verbs.

## FIRST CONJUGATION.

In *Er*.

REMARK. 1st. In verbs ending in *ger* the *e* is not suppressed in those tenses where the *g* is to be followed by the vowels *a* or *o*, in order to preserve to *g* its soft pronunciation; as, *mangeant, jugeot, je négligeai*.

---

IMPERFECT. That I might not be humane and generous.  
*humain* =  
 That thou might'st be more careful. That she might not be so  
*soigneux*.  
 arrogant. That we might be victorious. That you might not  
 =  
 be so stern. That they might not be so cruel.  
*sévère*.

PLUPERFECT. That I might have been more studious. That  
 =  
 thou might'st have been more circumspect. That she might  
*circuspect*.  
 have been more attentive to her duty. That we might have  
*devoir m. pl.*  
 been less enslaved by pleasure. That you might have been  
*livré à art. m. pl.*  
 more assiduous and grateful. That they might have been  
*assidu plus reconnoissant*.  
 less venturesome.  
*hardi*.

2dly. In verbs ending in *cer*, we put, for the same reason, a cedilla under *c*, when followed by *a* or *o*; as, *suçant, plaçons, j'effaçai*.

3dly. In verbs ending in *oyer* and *uyer*, the *y* is changed into *i* before a mute *e*; as *j'emploie, il essuie, j'appuierai, il nettoieroit*.

4thly. The same irregularity is applied to verbs in *oyer*; *il paie, j'essaierai*.

5thly. The first person singular of the present of the indicative changes *e* into acute *é* in interrogative sentences. This remark is also applied to the verbs of the second conjugation ending in *vrir*, or *frir*; as, *négligé-je, aimé-je, offré-je*.

PARADIGM, OR MODEL.

INFINITIVE.

SIMPLE TENSES.

COMPOUND TENSES.

PRESENT.

PAST.

Parl-er, to speak.

Avoir parl-é, to have spoken.

PARTICIPLE PRESENT.

PARTICIPLE PAST.

Parl-ant, speaking.

Parl-é, spoken.  
ayant parl-é, having spoken.

EXERCISE.

REMARKS. The learner must observe,

1st. That he is to give to all the verbs of the first conjugation the terminations of the verb *parler*; as,

parl-er,  
je parl-e,  
tu parl-es,  
il parl-e,  
nous parl-ons,  
vous parl-ez,  
ils parl-ent,

aim-er.  
je dans-e.  
tu din-es.  
il chant-e.  
nous jou-ons.  
vous régn-ez.  
ils caress-ent.

And so on through the whole verb. This remark applies to all the four conjugations, according to the terminations of their paradigm, or model.

2dly. That, when there is an adverb, he must place it after the verb, in simple tenses, and between the auxi-

## INDICATIVE.

## SIMPLE TENSES.

## COMPOUND TENSES.

## PRESENT.

## PRÉTERIT INDEFINITE.

|                         |                       |            |                          |
|-------------------------|-----------------------|------------|--------------------------|
| Je parl- <i>e</i> ,     | <i>I speak.</i>       | J'ai       | <i>I have spoken.</i>    |
| tu parl- <i>es</i> ,    | <i>thou speakest.</i> | tu as      | <i>thou hast spoken.</i> |
| il parl- <i>e</i> ,     | <i>he speaks.</i>     | il a       | <i>he has spoken.</i>    |
| nous parl- <i>ons</i> , | <i>we speak.</i>      | nous avons | <i>we have spoken.</i>   |
| vous parl- <i>ez</i> ,  | <i>you speak.</i>     | vous avez  | <i>you have spoken.</i>  |
| ils parl- <i>ent</i> ,  | <i>they speak.</i>    | ils ont    | <i>they have spoken.</i> |

liary and the participle, in compound tenses, which is a general rule for all the verbs, when that adverb is only a single word, except in a few instances.

3dly. That he must attend to the remarks prefixed to the exercises on the verb *avoir*, when *de* is to be placed between the verb and the substantive.

4thly. That, though in English, the article *the* is sometimes suppressed after the verb, yet it must always be expressed in French.

INDICATIVE PRESENT. I willingly give that plaything to  
*volontiers donner* *joujou m.*  
 your sister. Do I prefer pleasure to my duty? Dost thou  
*f. \* préférer art. m. \* devoir m. \**  
 not incense thy enemies? He does not propose salutary advice  
*irriter ennemi proposer un = 2 avis m. 1*  
 to his friends. We sincerely love peace and tranquillity.  
*sincèrement art. paix f. art. = f.*  
 We do not neglect (any thing) to please you. Do you not  
*\* négliger rien pour plaire \**  
 admire the beauty of that landscape? Do not your parents  
*admirer = f. paysage m. \**  
 comfort the afflicted? They (make use of) all means  
*consoler affligé m. pl. employer art. moyen m.*  
 to succeed.  
*pour réussir.*

PRÉTERIT INDEFINITE. I have (given up) my favourite  
*céder favori 2*  
 horse to my cousin. Hast thou not exchanged watches  
*cheval m. 1 — m. changer de montre*  
 with my sister? Has the tutor given fine engravings to his  
*précepteur de gravure f. pl.*

## SIMPLE TENSES.

## COMPOUND TENSES.

### IMPERFECT.

### PLUPERFECT.

|                          |                                          |             |                    |
|--------------------------|------------------------------------------|-------------|--------------------|
| Je parl- <i>ois</i> ,    | <i>I did speak, or<br/>was speaking.</i> | J'avois     | <i>I had</i>       |
| tu parl- <i>ois</i> ,    | <i>thou did'st speak.</i>                | tu avois    | <i>thou had'st</i> |
| il parl- <i>oit</i> ,    | <i>he did speak.</i>                     | il avoit    | <i>he had</i>      |
| nous parl- <i>ions</i> , | <i>we did speak</i>                      | nous avions | <i>we had</i>      |
| vous parl- <i>iez</i> ,  | <i>you did speak.</i>                    | vous aviez  | <i>you had</i>     |
| ils parl- <i>oient</i> . | <i>they did speak.</i>                   | ils avoient | <i>they had</i>    |

spoke

pupil? We have spoken (a long while) of your adventure.

*pupille m. long-temps aventure f.*

Have you not insisted too much upon that point? Have your

*insister \* sur — m.*

aunts prepared their ball-dresses?

*tante préparer de bal 2 habit m. pl. 1.*

IMPERFECT. I unceasingly thought of my misfortunes.

*sans cesse penser à malheur m. pl.*

Did'st thou dread his presence and firmness? He exhibited

*\* redouter — f. pron. fermeté f. retracer*

in his person all the virtues of his ancestors. Did not that wo-

man accuse her friend of levity? We did not protect that

*accuser ami f. légèreté f. \* protéger*

bad man. You despised a vain erudition. Did the Romans

*méchant mépriser — 2 — f. 1. \* Romain*

disdain so weak an enemy? The bees were there sucking the

*dédaigner faible 2 m. 1. abeille \* y sucer*

cups of the flowers.

*calice m. fleur.*

PLUPERFECT. I had drained an unwholesome marsh.

*dessécher malsain 2 marais m. 1*

Had'st thou not married a man rich, but unluckily without

*épouser malheureusement sans*

education? Had his father rejected these advantageous

*— f. rejeter avantageux 2*

offers? We had not long listened to the singing of

*offre f. 1. long-temps écouter à chant m.*

the birds. Had you already studied geography and

*oiseau m. déjà étudier art. = f. art.*

history? Had not his friends procured him a company

*procurer 2 lui 1 compagnie f.*

of cavalry?

*cavalerie.*



## SIMPLE TENSES.

## COMPOUND TENSES.

## PRETERIT DEFINITE.

## PRETERIT ANTERIOR.

|                 |               |            |                     |
|-----------------|---------------|------------|---------------------|
| Je parl-ai,     | I spoke.      | J'eus      | I had spoken.       |
| tu parl-as,     | thou spokest. | tu eus     | thou had'st spoken. |
| il parl-a,      | he spoke.     | il eut     | he had spoken.      |
| nous parl-âmes, | we spoke.     | nous eûmes | we had spoken.      |
| vous parl-âtes, | you spoke.    | vous eûtes | you had spoken.     |
| ils parl-èrent, | they spoke.   | ils eurent | they had spoken.    |

N. B. There is a fourth preterit, called the *preterit anterior indefinite*, which is used instead of the preterit anterior when speaking of a time not entirely elapsed, as, *j'ai eu achevé mon ouvrage ce matin, cette semaine*, etc. and not *j'eus achevé*: we shall give it here, and observe that it is found in every one of the four conjugations; *j'ai eu parlé, tu as eu parlé, il a eu parlé, nous avons eu parlé, vous avez eu parlé, ils ont eu parlé*.

PRETERIT DEFINITE. Did I not / gladly give  
*avec plaisir de art.*  
 peaches and flowers to my neighbours? Thou forgottest  
*pêche f. pl. pr-art. fleurs f. pl. voisin m. pl. oublier*  
 an essential circumstance. Did not your cousin relate that  
*essentiel 2 circonstance f. 1 \* raconter*  
 charming history with (a great deal) of grace? He lightly  
*— mant = f. avec beaucoup légèrement*  
 judged of my intentions. Did we not shew courage,  
*juger \* — \* montrer de art. — m.*  
 constancy, and firmness? Did you visit the  
*pr-art. = f. pr-art. f. \* visiter*  
 grotte and the grove? They did not generously forgive  
*grotte f. bois m. \* généreusement pardonner à*  
 their enemies.

PRETERIT ANTERIOR. I had soon wasted my money and  
*bientôt manger argent m.*  
 exhausted my resources. Had'st thou very soon reinforced thy  
*épuiser ressource \* vile renforcer*  
 party? Had not Alexander soon surmounted all obstacles?  
*parti m. Alexandre surmonter tous art. — m. pl.*  
 We had not soon enough shut the shutters, and (let down)  
*104 2 assez 1 fermer volet baisser*  
 the curtains. Had you not quickly dined? In the twink-  
*rideau. promptement dîner. Dans \* un clin*  
 ling of an eye, they had dispersed the mob.  
*\* œil disperser populace f.*

SIMPLE TENSES.

COMPOUND TENSES.

FUTURE ABSOLUTE.

FUTURE ANTERIOR.

|                  |                          |             |                   |              |
|------------------|--------------------------|-------------|-------------------|--------------|
| Je parl-erai,    | <i>I shall speak.</i>    | J'aurai     | <i>I shall</i>    | have spoken. |
| tu parl-eras,    | <i>thou shalt speak.</i> | tu auras    | <i>thou shalt</i> |              |
| il parl-era,     | <i>he shall speak.</i>   | il aura     | <i>he shall</i>   |              |
| nous parl-erons, | <i>we shall speak.</i>   | nous aurons | <i>we shall</i>   |              |
| vous parl-erez,  | <i>you shall speak.</i>  | vous aurez  | <i>you shall</i>  |              |
| ils parl-eront,  | <i>they shall speak.</i> | ils auront  | <i>they shall</i> |              |

CONDITIONAL.

PRESENT.

PAST.

|                   |                       |              |                       |              |
|-------------------|-----------------------|--------------|-----------------------|--------------|
| Je parl-erois,    | <i>I should</i>       | J'aurois     | <i>I should</i>       | have spoken. |
| tu parl-erois,    | <i>thou should'st</i> | tu aurois    | <i>thou should'st</i> |              |
| il parl-eroit,    | <i>he should</i>      | il auroit    | <i>he should</i>      |              |
| nous parl-erions, | <i>we should</i>      | nous aurions | <i>we should</i>      |              |
| vous parl-eriez,  | <i>you should</i>     | vous auriez  | <i>you should</i>     |              |
| ils parl-eroient, | <i>they should</i>    | ils auroient | <i>they should</i>    |              |

FUTURE ABSOLUTE. I shall relieve the poor. Will  
 thou faithfully keep that secret? Will he consult  
*soulager* *pauvre* m. pl.  
*fidèlement garder* — m. *consulter de*  
 enlightened judges? He will help you with all his credit.  
 art. *éclairé* 2 *juge* 1 *appuyer* de — m.  
 We shall not prefer pleasure to glory, and riches to  
*préférer* art. m. art. f. art. pl. art.  
 honour. By such a conduct, will you not afflict your  
*tel* 2 1 *conduite* f. 3. *affliger*  
 father and mother? Will they astonish their hearers?  
 pron. *étonner* *auditeur* m. pl.

FUTURE ANTERIOR. I shall soon have finished this book. By  
*achever* m.  
 thy submission, wilt thou not have appeased his anger? Will  
*soumission* f. *apaiser* *colère* f.  
 the king have triumphed over his enemies? We, perhaps, shall  
*triompher* de 2 1  
 not have rewarded enough the merit of this good man.  
*récompenser* *mérite* m. *de bien* 2 1  
 Will you not have run to his assistance? Will our servants  
*voler* *secours* m. *domestique* m.  
 have brought money?  
*apporter* de art.

CONDITIONAL PRESENT. Should I form conjectures  
*former* de art. — f. pl.  
 without number? Thou would'st not avoid so great a danger.  
*nombre* m. *éviter* 2 3 1 4

## Of the Regular Verbs.

REMARK. We say also in the conditional past, *j'eusse parlé, tu eusses parlé, il eût parlé, nous eussions parlé, vous eussiez parlé, ils eussent parlé*. This remark holds good for every verb.

## IMPERATIVE.

|                           |                        |
|---------------------------|------------------------|
| Parl- <i>e</i> ,          | Speak ( <i>thou</i> ). |
| qu'il parl- <i>e</i> ,    | let him speak.         |
| parl- <i>ons</i> ,        | let us speak.          |
| parl- <i>ez</i> ,         | speak ( <i>ye</i> ).   |
| qu'ils parl- <i>ent</i> , | let them speak.        |

REMARK. The imperative of this conjugation, and also of the verbs of the second ending in *vrir, frir*, take *s* after *e* in the second person singular, when the word *y* and *en* are to follow; as *portes-en à ton frère*, carry some to your brother; *offres-en à ta sœur*, offer some to your sister; *apportes-y des livres*, carry some books there.

Would not his attorney (clear up) that business? We would  
*procureur débrouiller affaire f.*  
 (drive away) the importunate. Would you not discover  
*chasser importun m. pl. dévoiler*  
 that atrocious plot? They would not unravel the clue of  
*atroce 2 complot m. 1. démêler fil m.*  
 that intrigue.

PAST. I should have liked hunting, fishing and the  
*aimer art. chasse f. art. pêche f.*  
 country. Would'st thou not have played? Would he not have  
*campagne f. jouer*  
 bowed to the company? Would we gladly have praised his  
*saluer \* compagnie f. avec plaisir 2 louer 1*  
 pride and incivility? You would have awakened  
*orgueil m. pron. malhonnêteté f. éveiller*  
 every body. Would those merchants have paid their debts?  
*tout le monde. marchand payer dette f. pl.*

IMPERATIVE. In all thy actions, consult the light of  
*Dans — f. pl. consulter lumière art.*  
 reason. Never yield to the violence of thy passions. Let  
*f. s'abandonner — f. —*  
 us love justice, peace, and virtue. Let us not cease to  
*art. — f. art. f. art. f. cesser de*  
 work. Sacrifice your own interest to the public good.  
*travailler. Sacrifier \* intérêt m. pl. 2 bien 1*  
 Do not omit such useful and interesting details.  
*\* négliger de art. si utile 2 si intéressant 3 — m. pl. 1*

SUBJUNCTIVE.

SIMPLE TENSES.

PRESENT.

|                 |                    |
|-----------------|--------------------|
| Que             | That               |
| je parl-e,      | I may speak.       |
| tu parl-es,     | thou may'st speak. |
| il parl-e,      | he may speak.      |
| nous parl-ions, | we may speak.      |
| vous parl-iez,  | you may speak.     |
| ils parl-ent,   | they may speak.    |

COMPOUND TENSES.

PRÆTERIT.

|            |             |
|------------|-------------|
| Que        | That        |
| j'ai-e     | I may       |
| tu aies    | thou may'st |
| il ait     | he may      |
| nous ayons | we may      |
| vous ayez  | you may     |
| ils aient  | they may    |

have spoken.

IMPERFECT.

|                    |               |
|--------------------|---------------|
| Que                | That          |
| je parl-asse,      | I might       |
| tu parl-asses,     | thou might'st |
| il parl-ât,        | he might      |
| nous parl-ussions, | we might      |
| vous parl-assiez,  | you might     |
| ils parl-assent,   | they might    |

PLUPERFECT.

|               |               |
|---------------|---------------|
| Que           | That          |
| j'eusse       | I might       |
| tu eusses     | thou might'st |
| il eût        | he might      |
| nous eussions | we might      |
| vous eussiez  | you might     |
| ils eussent   | they might    |

have spoken.

SUBJUNCTIVE PRESENT. That I may not always listen to

a severe censor of my defects.

That thou may'st find

— 2 — m. 1

défaut m. pl.

écouter \*

trouver

real friends. That he may adorn his speeches with the graces

de vrai

parer

discours de

of a pure diction. That she may remain in her boudoir. That

— 2 — f. 1.

rester

— m.

we should so hastily condemn the world. That you may

légèrement condamner

monde m.

pout incessantly. That they may work more willingly.

bouder sans cesse.

travailler plus volontiers.

PRÆTERIT. That I may have caressed

caresser art.

— f.

flattered pride. That thou may'st have added nothing to

flatter art.

ajouter

that work. That he may have carried

ouvrage m.

despair

into

the soul of his friend. That we may have blamed a conduct

dme

porter art. désespoir m. dans

so prudent and so wise. That you may have exasperated so

sage

exaspérer

petulant a character. That they may not have (taken advantage)

— 2 caractère m. 1

of the circumstances.

circonstance f. pl.

## SECOND CONJUGATION.

In *Ir.*

REMARK. This conjugation is divided into four branches.

The first, which contains a great many verbs, includes all the regular verbs terminated in *ir*, which do not fall under the three other branches.

The second contains only the seventeen following verbs in *mir*, *tir*, *vir*: all the others belong to the first branch.

|                                       |                                               |
|---------------------------------------|-----------------------------------------------|
| Consentir, <i>to consent.</i>         | se rendormir, <i>to fall asleep again.</i>    |
| démentir, <i>to give the lie.</i>     | repartir*, <i>to set out again, to reply.</i> |
| desservir, <i>to clear the table.</i> | se repentir, <i>to repent.</i>                |
| dormir, <i>to sleep.</i>              | ressentir, <i>to resent.</i>                  |
| endormir, <i>to lull asleep.</i>      | ressortir*, <i>to go out again.</i>           |
| mentir, <i>to lie.</i>                | sentir, <i>to feel.</i>                       |
| partir, <i>to set out.</i>            | servir, <i>to serve.</i>                      |
| pressentir, <i>to foresee.</i>        | sortir, <i>to go out.</i>                     |
| redormir, <i>to sleep again.</i>      |                                               |

IMPERFECT. That I might not copy his example. That  
*imiter* *exemple m.*  
 thou might'st (give up) perfidious friends. That he  
*abandonner de art.* — *de 2* *i*  
 might inhabit a hut instead of a palace. That we  
*habiter chaumière f.* *au lieu palais m.*  
 might fall at the feet of an illegitimate king. That you  
*tomber à pied m.* *illégitime 2* *i*  
 might respect the laws of your country. That they might  
*respecter loi f. pl.* *pays m.*  
 not speak at random.  
*à tort et à travers.*

PLUPERFECT. That I might not have burnt that work. That  
*brûler* *m.*  
 thou might'st not have contemplated the beauties of the country.  
*contempler* = *campagne.*  
 That he might have perfected his natural qualities. That  
*perfectionner* — *rel 2* = *f. pl. i*  
 we might not have gained the victory. That you might have  
*remporter* = *f.*  
 enchanted the public. That they might have struck their  
*— ter* *— m.* *frapper*  
 enemies with fear.  
*de crainte.*

\* *Repartir*, to set out again, to reply, and *ressortir*, to go out again, must not be confounded with *repartir*, to distribute, and *ressortir*, to belong to, which two last belong to the first branch, as well as *asservir*, to enslave, and *assortir*, to match; which were erroneously given as derivatives of *servir* and *sortir*.

The third branch contains the regular verbs terminated in *vrir* and *frir*: as, *couvrir*, to cover; *offrir*, to offer; *ouvrir*, to open; *souffrir*, to suffer; and their derivatives.

The fourth branch contains the verbs in *enir*, viz. *tenir* and *venir* and their derivatives: respecting which the learner must observe that *tenir* and all its derivatives are conjugated with *avoir* in their compound tenses; whereas *venir*, and its derivatives, are conjugated with *être*; except: 1st, *prevenir* and *subvenir*, which take *avoir*; 2dly, *convenir*, which takes *avoir* when it signifies *to suit*; and *être*, when it signifies *to agree*; 3dly, *contrevenir*, which takes indifferently *avoir* or *être*.

N. B. As the imperfect and the future of the indicative, the conditional, and the compound tenses are conjugated alike in all the verbs, we shall only insert in the following conjugations the first person of these tenses.

PARADIGMS.

BRANCH 1.      BRANCH 2.      BRANCH 3.      BRANCH 4.

INFINITIVE.

PRESENT.

|                              |                             |                             |                            |
|------------------------------|-----------------------------|-----------------------------|----------------------------|
| <i>To punish,</i><br>Pun-ir, | <i>to feel,</i><br>sen-tir, | <i>to open,</i><br>ou-vrir, | <i>to hold.</i><br>t-enir. |
|------------------------------|-----------------------------|-----------------------------|----------------------------|

PAST.

|                                          |                         |                            |                        |
|------------------------------------------|-------------------------|----------------------------|------------------------|
| <i>To have punished,</i><br>Avoir pun-i, | <i>felt,</i><br>sen-ti, | <i>opened,</i><br>ou-vert, | <i>held.</i><br>t-enu. |
|------------------------------------------|-------------------------|----------------------------|------------------------|

PARTICIPLE PRESENT.

|                                  |                              |                              |                             |
|----------------------------------|------------------------------|------------------------------|-----------------------------|
| <i>Punishing,</i><br>Pun-issant, | <i>feeling,</i><br>sen-tant, | <i>opening,</i><br>ou-vrant, | <i>holding.</i><br>t-enant. |
|----------------------------------|------------------------------|------------------------------|-----------------------------|

PARTICIPLE PAST.

|                            |                         |                            |                        |
|----------------------------|-------------------------|----------------------------|------------------------|
| <i>Punished,</i><br>Pun-i, | <i>felt,</i><br>sen-ti, | <i>opened,</i><br>ou-vert, | <i>held.</i><br>t-enu. |
|----------------------------|-------------------------|----------------------------|------------------------|

## INDICATIVE.

## PRESENT.

|                         |                  |                  |                   |
|-------------------------|------------------|------------------|-------------------|
| <i>I punish,</i>        | <i>feel,</i>     | <i>open,</i>     | <i>hold.</i>      |
| <i>je pun-is,</i>       | <i>sen-s,</i>    | <i>ou-vre,</i>   | <i>t-iens.</i>    |
| <i>tu pun-is,</i>       | <i>sen-s,</i>    | <i>ou-vres,</i>  | <i>t-iens.</i>    |
| <i>il pun-it,</i>       | <i>sen-t,</i>    | <i>ou-vre,</i>   | <i>t-ient.</i>    |
| <i>nous pun-issons,</i> | <i>sen-tons,</i> | <i>ou-vrons,</i> | <i>t-enons.</i>   |
| <i>vous pun-issez,</i>  | <i>sen-tez,</i>  | <i>ou-vrez,</i>  | <i>t-enez.</i>    |
| <i>ils pun-issent,</i>  | <i>sen-tent,</i> | <i>ou-vrent,</i> | <i>t-iennent.</i> |

## PRETERIT INDEFINITE.

|                         |                |                 |               |
|-------------------------|----------------|-----------------|---------------|
| <i>I have punished,</i> | <i>felt,</i>   | <i>opened,</i>  | <i>held.</i>  |
| <i>j'ai pun-i,</i>      | <i>sen-ti,</i> | <i>ou-vert,</i> | <i>t-enu.</i> |

## IMPERFECT.

|                       |                  |                  |                 |
|-----------------------|------------------|------------------|-----------------|
| <i>I did punish,</i>  | <i>feel,</i>     | <i>open,</i>     | <i>hold.</i>    |
| <i>Je pun-issois,</i> | <i>sen-tois,</i> | <i>ou-vrois,</i> | <i>t-enois.</i> |

## PLUPERFECT.

|                        |                |                 |               |
|------------------------|----------------|-----------------|---------------|
| <i>I had punished,</i> | <i>felt,</i>   | <i>opened,</i>  | <i>held.</i>  |
| <i>J'avois pun-i,</i>  | <i>sen-ti,</i> | <i>ou-vert,</i> | <i>t-enu.</i> |

INDICATIVE PRESENT. I choose this picture. I feel all  
*choisir tableau m.*  
 the unpleasantness of your situation. Whence comest thou?  
*désagrément m. — d'où venir*  
 Does he thus define that word? Does his mother (go out) so  
*ainsi définir mot m. sortir*  
 soon? Do we not (set off) for the country? Do you not  
*tôt partir campagne f.*  
 pity his sorrows? Do you not (tell a lie)? They (are  
*compatir à mal m. pl. mentir*  
 finishing) at this moment. They (act contrary) to your  
*finir dans \* art. — m. contrevenir*  
 orders.  
*ordre.*

IMPERFECT. I fortified his soul against the dangers of  
*prémunir contre —*  
 seduction. I served my friends warmly. Did'st not  
*art. — f. servir avec chaleur*  
 thou amuse him with fair promises? He complied (at last)  
*entretenir de beau promesse f. pl. consentir enfin*  
 with the wishes of his family. Did we not frequently warn our  
*à désir m. pl. famille f. fréquemment avertir*  
 friends of the bad state of their affairs? Did we sleep then?  
*dormir alors*

PRETERIT DEFINITE.

|                       |                    |                    |                 |
|-----------------------|--------------------|--------------------|-----------------|
| <i>I punished,</i>    | <i>felt,</i>       | <i>opened,</i>     | <i>held.</i>    |
| <i>Je pun-is,</i>     | <i>sen-tis,</i>    | <i>ou-bris,</i>    | <i>t-ins.</i>   |
| <i>tu pun-is,</i>     | <i>sen-tis,</i>    | <i>ou-bris,</i>    | <i>t-ins.</i>   |
| <i>il pun-it,</i>     | <i>sen-tit,</i>    | <i>ou-vrit,</i>    | <i>t-int.</i>   |
| <i>nous pun-îmes,</i> | <i>sen-tîmes,</i>  | <i>ou-ûrîmes,</i>  | <i>t-îmes.</i>  |
| <i>vous pun-îtes,</i> | <i>sen-tîtes,</i>  | <i>ou-ûrîtes,</i>  | <i>t-îtes.</i>  |
| <i>ils pun-irent,</i> | <i>sen-tirent,</i> | <i>ou-ûrirent,</i> | <i>t-irent.</i> |

PRETERIT ANTERIOR.

|                        |                |                 |               |
|------------------------|----------------|-----------------|---------------|
| <i>I had punished,</i> | <i>felt,</i>   | <i>opened,</i>  | <i>held.</i>  |
| <i>J'eus pun-i,</i>    | <i>sen-ti,</i> | <i>ou-vert,</i> | <i>t-enu.</i> |

FUTURE ABSOLUTE.

|                        |                   |                   |                   |
|------------------------|-------------------|-------------------|-------------------|
| <i>I shall punish,</i> | <i>feel,</i>      | <i>open,</i>      | <i>hold.</i>      |
| <i>Je pun-irai,</i>    | <i>sen-tirai,</i> | <i>ou-vrirai,</i> | <i>t-iendrai.</i> |

FUTURE ANTERIOR.

|                               |                |                 |               |
|-------------------------------|----------------|-----------------|---------------|
| <i>I shall have punished,</i> | <i>felt,</i>   | <i>opened,</i>  | <i>held.</i>  |
| <i>J'aurai pun-i,</i>         | <i>sen-ti,</i> | <i>ou-vert,</i> | <i>t-enu.</i> |

Did you not belie your character? Did not the enemies  
*démentir* *caractère*  
 invade an immense country? Did the wild beasts often  
*envahir* — 2 *pays m. 1* *sauvage 2 bête f. 1* *souvent*  
 (come out) from the bottom of their mountains?  
*sortir* *fond m.* *montagne.*

PRETERIT. I softened my father by my submission. I  
*fléchir* *soumission f.*

foresaw that terrible catastrophe. Thou did'st not (come again)  
*pressentir* — 2 — f. 1 *revenir*  
 as thou had'st promised. He did not succeed through  
*comme le ind. 2* *promis* *réussir par*  
 thoughtlessness. Did his daughter not (set out again)  
*étourderie f.* *repartir*

immediately? Did not Alexander sully his glory by his pride?  
*sur-le-champ* *ternir*

Did we (go out) of the city before him? We never betrayed  
*ville f. avant lui* *trahir*

that important secret. Did not you agree to trust  
 — 2 — m. 1 *consentir de vous en rapporter*

to me? They served their country with courage. Did the  
*moi* *pays*

ancient philosophers enjoy great consideration?  
*philosophe m. pl.* *jouir de un* — f.

FUTURE. Shall I not obtain this of you? What will  
*obtenir cela de* *que*  
 become of thee, if I forsake thee? Will he not embellish  
*devenir \* tu* *abandonner* *embellir*



## Of the Regular Verbs.

## CONDITIONAL.

## PRESENT.

|                         |                    |                    |                    |
|-------------------------|--------------------|--------------------|--------------------|
| <i>I should punish,</i> | <i>feel,</i>       | <i>open,</i>       | <i>hold.</i>       |
| <i>Je pun-irois,</i>    | <i>sen-tirois,</i> | <i>ou-vrirois,</i> | <i>t-iendrois.</i> |

## PAST.

|                                |                |                 |               |
|--------------------------------|----------------|-----------------|---------------|
| <i>I should have punished,</i> | <i>felt,</i>   | <i>opened,</i>  | <i>held.</i>  |
| <i>J'aurois pun-i,</i>         | <i>sen-ti,</i> | <i>ou-vert,</i> | <i>t-enu.</i> |

## IMPERATIVE.

|                           |                  |                  |                   |
|---------------------------|------------------|------------------|-------------------|
| <i>Punish (thou),</i>     | <i>feel,</i>     | <i>open,</i>     | <i>hold.</i>      |
| <i>Pun-is,</i>            | <i>sen-s,</i>    | <i>ou-vre,</i>   | <i>t-iens,</i>    |
| <i>qu'il pun-isse,</i>    | <i>sen-te,</i>   | <i>ou-vre,</i>   | <i>t-ienne.</i>   |
| <i>pun-issons,</i>        | <i>sen-tons,</i> | <i>ou-vrons,</i> | <i>t-enons.</i>   |
| <i>pun-issez,</i>         | <i>sen-tez,</i>  | <i>ou-vrez,</i>  | <i>t-enez.</i>    |
| <i>qu'ils pun-issent,</i> | <i>sen-tent,</i> | <i>ou-vrent,</i> | <i>t-iennent.</i> |

his country seat? He will not sleep quietly. Shall  
*maison de campagne* f. *tranquillement*  
 we consent to that ridiculous bargain? With time  
 and patience, you will compass your end. We  
 pr-art. f. *venir à bout de* *dessein*  
 shall not sully the splendour of our life by an unworthy action.  
*éclat* m. *indigne* a — 1  
 Will those men enrich their country by their industry? Will  
*pays* *industrie*  
 not our friends offer us their assistance?  
*offrir* *secours*

CONDITIONAL. I would open the door and the window.  
*porte* f. *fenêtre* f.  
 I should still cherish life. Would'st not thou interpose in  
*chérir* art. *intervenir*  
 that affair? Would my brother (set off again) without taking  
 f. *repartir* *sans prendre*  
 leave of us? You would not succeed in injuring him in the  
*congé* *parvenir à nuire lui*  
 public opinion. Could'st thou soften that flinty heart?  
 — 2 — f. 1 *attendrir de rocher* a 1  
 Could they foresee their misfortune? Would men always  
*malheur* art.  
 (grow old) without growing wiser, if they reflected on the  
*vieillir sans devenir* *réfléchir* ind. 2 *sur*  
 shortness of life.  
*brièveté* f. art.

IMPERATIVE. Shudder with horror and terror. Support  
*Frémir de* = *de effroi* m. *Soutenir*

SUBJUNCTIVE.

PRESENT.

|                              |                   |                   |                   |
|------------------------------|-------------------|-------------------|-------------------|
| <i>That I may punish,</i>    | <i>feel,</i>      | <i>open,</i>      | <i>hold</i>       |
| <i>Que je pun-isse,</i>      | <i>sen-te,</i>    | <i>ou-vre,</i>    | <i>t-ienne.</i>   |
| <i>que tu pun-isses,</i>     | <i>sen-tes,</i>   | <i>ou-vres,</i>   | <i>t-iennes.</i>  |
| <i>qu'il pun-isse,</i>       | <i>sen-te,</i>    | <i>ou-vre,</i>    | <i>t-ienne.</i>   |
| <i>que nous pun-issions,</i> | <i>sen-tions,</i> | <i>ou-vrions,</i> | <i>t-enions.</i>  |
| <i>que vous pun-issiez,</i>  | <i>sen-tiez,</i>  | <i>ou-vriez,</i>  | <i>t-eniez.</i>   |
| <i>qu'ils pun-issent,</i>    | <i>sen-tent,</i>  | <i>ou-vrent,</i>  | <i>t-iennent.</i> |

PRETERIT.

|                                  |                |                 |               |
|----------------------------------|----------------|-----------------|---------------|
| <i>That I may have punished,</i> | <i>felt,</i>   | <i>opened,</i>  | <i>held.</i>  |
| <i>Que j'aie pun-i,</i>          | <i>sen-ti,</i> | <i>ou-vert,</i> | <i>t-enu.</i> |

IMPERFECT.

|                             |                   |                   |                  |
|-----------------------------|-------------------|-------------------|------------------|
| <i>That I might punish,</i> | <i>feel,</i>      | <i>open,</i>      | <i>hold.</i>     |
| <i>Que je pun-isse,</i>     | <i>sen-tisse,</i> | <i>ou-vrisse,</i> | <i>t-inisse.</i> |

thy character in good and bad fortune. Do not  
art. dans art. mauvais f.

obtain thy point, but by means consistent with  
*parvenir à fin f. pl. que des moyens que avoue 2 \* art.*  
delicacy. Let us feed the poor. Let us gain glory  
*délicatesse 1 nourrir m. pl. obtenir art. = f.*  
by our perseverance. Let us not divulge our secrets to every  
*découvrir*

body. Never submit to so unjust a yoke. Do not main-  
*fléchir sous 2 joug m. 1 sou-*  
tain so absurd an opinion. Do not (come upon us) again  
*tenir — de 2 — f. 1 survenir plus*  
(in that unexpected manner).  
*ainsi à l'improviste.*

SUBJUNCTIVE PRESENT. That I may never blemish my re-

putation. That I may (be beforehand) with such dangerous  
*f prévenir de art. si = 2*

enemies. I will not have thee (go out) this morning. That he  
*1 veux que tu sub. 1 matin m.*

may not enjoy his glory. That he might not obtain his  
*de = f. parvenir à*

ends. That we may become just, honest, and virtuous.  
*fin f. pl. devenir honnête vertueux.*

That you may punish the guilty. That you may return,  
*punir coupable pl. revenir*

covered with laurels. That they may establish wise  
*couvert de laurier m. pl. établir de art. 2*

and just laws. That they may agree about the conditions.  
*3 1 convenir de —*

IMPERFECT. That I might stun the whole neighbourhood.  
*étourdir 2 tout 1 voisinage m.*

*Of the Regular Verbs.*

## FUTURE ABSOLUTE.

Je rec-eurai, *I shall receive.*

## FUTURE ANTERIOR.

J'aurai rec-u, *I shall have received.*

## CONDITIONAL.

## PRESENT.

Je rec-eurois, *I should receive.*

## PAST.

J'aurois rec-u, *I should have received.*

## IMPERATIVE.

*Receive (thou).*

Rec-ois, *Rec-euens,*  
 Qu'il rec-oive, *Rec-evez,*  
*Qu'ils rec-oivent.*

FUTURE. Shall I receive visits to day? He will  
 not discover the spire *de art. visite aujourd'hui*  
*apercevoir clocher m.* of his village. We shall con-  
 ceive well founded hopes. — m. Will you never conceive  
*de art. fondé 2 espérance f. pl. 1*  
 so luminous a principle? Shall men always owe their mis-  
 fortunes to their faults? *= 2 1 art. mal-*  
*heur faute*

CONDITIONAL. Should I receive the offers of my enemy?

Should a wise man thus *offre* (give himself up) to despair?  
*devoir 2 1 ainsi 2 s'abandonner 1 art. désespoir*  
 Should we conceive such abstract ideas? You would  
*de art. si abstrait 2 1*  
 easily perceive so gross a trick. Would not my sisters receive  
*grossier 2 ruse f. 1*  
 their friend with tenderness?  
*f. tendresse f.*

IMPERATIVE. Conceive the horror of his situation. Do not  
 receive that mark: of confidence with indifference. Let us enter-  
*marque f. confiance* — *conce-*  
 tain a horror of vice. Let us never owe (any thing).  
*voir \* de art. pour art. m. rien*

**SUBJUNCTIVE.**

**PRESENT.** *That I may receive.*

|                            |                               |
|----------------------------|-------------------------------|
| Que je reç- <i>oive</i> ,  | Que nous rec- <i>evions</i> , |
| Que tu reç- <i>oives</i> , | Que vous rec- <i>eviez</i> ,  |
| Qu'il reç- <i>oive</i> ,   | Qu'ils reç- <i>oivent</i> .   |

**PRETERIT.**

|                           |                                  |
|---------------------------|----------------------------------|
| Que j'aie reç- <i>u</i> , | <i>That I may have received.</i> |
|---------------------------|----------------------------------|

**IMPERFECT.** *That I might receive.*

|                            |                                |
|----------------------------|--------------------------------|
| Que je reç- <i>usse</i> ,  | Que nous reç- <i>ussions</i> , |
| Que tu reç- <i>usses</i> , | Que vous reç- <i>ussiez</i> ,  |
| Qu'il reç- <i>ût</i> ,     | Qu'ils reç- <i>ussent</i> .    |

**PLUPERFECT.**

|                             |                                    |
|-----------------------------|------------------------------------|
| Que j'eusse reç- <i>u</i> , | <i>That I might have received.</i> |
|-----------------------------|------------------------------------|

**FOURTH CONJUGATION.**

*In re.*

**REMARK.** This conjugation has five branches: the first

Receive his advice with respect and gratitude. Receive no more  
avis — —  
of his letters.

*lettre f. pl.*

**SUBJUNCTIVE PRESENT.** *That I may receive* conso-  
de art.

lations. *That he should not conceive a thought so well explained.*  
pensées f. développé.

*That we may always receive false news.* *That you may not*  
de nouvelle f. pl.

perceive the danger of books which are contrary to good  
— art. \* \* contre \* art.

morals. *That they may not collect unjust taxes.*

mœurs f. pl. percevoir de injuste 2 — f. pl 1.

**IMPERFECT.** *That I might conceive such a project.* *That*  
projet m.

he might perceive the secret designs of the enemy's general.  
caché 2 dessein 1 2 \* 1

*That we might not receive every body with civility.* *That you*  
honnêteté.

might not conceive the depth of this book. *That they*  
profondeur f.

might not perceive the masts of the ship.  
mât m. pl. vaisseau m.

## Of the Regular Verbs.

contains all the regular verbs in *andre*, *endre*, *erdre*, *ondre* and *ordre*; the second those in *uire*; the third those in *altre* and *oltre*; the fourth those in *uire*, and the fifth those in *aindre*, *eindre* and *oindre*.

### PARADIGMS.

BRANCH 1.    BRANCH 2.    BRANCH 3.    BRANCH 4.    BRANCH 5.

#### INFINITIVE.

##### PRESENT.

|                               |                               |                                 |                                |                              |
|-------------------------------|-------------------------------|---------------------------------|--------------------------------|------------------------------|
| <i>To render,</i><br>ren-dre, | <i>to please,</i><br>pl-aire, | <i>to appear,</i><br>par-oltre, | <i>to reduce,</i><br>réd-uire, | <i>to join.</i><br>joi-ndre. |
|-------------------------------|-------------------------------|---------------------------------|--------------------------------|------------------------------|

##### PAST. (To have)

|                                   |                          |                            |                             |                           |
|-----------------------------------|--------------------------|----------------------------|-----------------------------|---------------------------|
| <i>Rendered,</i><br>avoir ren-du, | <i>pleased,</i><br>pl-u, | <i>appeared;</i><br>par-u, | <i>reduced,</i><br>réd-uit, | <i>joined.</i><br>joi-nt. |
|-----------------------------------|--------------------------|----------------------------|-----------------------------|---------------------------|

##### PARTICIPLE PRESENT.

|                                |                                |                                   |                                 |                               |
|--------------------------------|--------------------------------|-----------------------------------|---------------------------------|-------------------------------|
| <i>Rendering,</i><br>ren-dant, | <i>pleasing,</i><br>pl-aisant, | <i>appearing,</i><br>par-oissant, | <i>reducing,</i><br>réd-uisant, | <i>joining.</i><br>joi-gnant. |
|--------------------------------|--------------------------------|-----------------------------------|---------------------------------|-------------------------------|

##### PARTICIPLE PAST.

|                             |                          |                            |                             |                           |
|-----------------------------|--------------------------|----------------------------|-----------------------------|---------------------------|
| <i>Rendered,</i><br>ren-du, | <i>pleased,</i><br>pl-u, | <i>appeared,</i><br>par-u, | <i>reduced,</i><br>réd-uit, | <i>joined.</i><br>joi-nt. |
|-----------------------------|--------------------------|----------------------------|-----------------------------|---------------------------|

#### INDICATIVE.

##### PRESENT.

|                                |                           |                            |                            |                         |
|--------------------------------|---------------------------|----------------------------|----------------------------|-------------------------|
| <i>I render,</i><br>je ren-ds, | <i>please,</i><br>pl-ais, | <i>appear,</i><br>par-ois, | <i>reduce,</i><br>réd-uis, | <i>join.</i><br>joi-ns. |
| <i>tu ren-ds,</i>              | <i>pl-ais,</i>            | <i>par-ois,</i>            | <i>réd-uis,</i>            | <i>joi-ns.</i>          |
| <i>il ren-d,</i>               | <i>pl-ait,</i>            | <i>par-ait,</i>            | <i>réd-uit,</i>            | <i>joi-nt.</i>          |

INDICATIVE PRESENT. I know his fiery and impetuous

*connoître bouillant 2 = 3*

temper. I wait his return with impatience. Does he

*caractère m. 1 attendre retour*

fear death? Does not virtue please every body? We do

*craindre art. f. à*

not force you to adopt this opinion. We suppress for

*contraindre de adopter f. faire*

the present several interesting circumstances. Do you not con-

— m. *intéressant 2 f. 1 con-*

found these notions one with another? You seduce your

*fondre art. art. séduire*

# Of the Regular Verbs.

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|                |            |              |             |            |
|----------------|------------|--------------|-------------|------------|
| nous ren-dons, | pl-aïsons, | par-oïssons, | réd-uïsons, | joy-gnons. |
| vous ren-dez,  | pl-aïsez,  | par-oïssiez, | réd-uïsez,  | joy-guez.  |
| ils ren-dent,  | pl-aïsent, | par-oïssent, | réd-uïsent, | joy-gnent. |

## PRÉTERIT INDEFINITE. (I have)

|              |          |           |          |         |
|--------------|----------|-----------|----------|---------|
| Rendered,    | pleased, | appeared, | reduced, | joined. |
| j'ai ren-du, | pl-u,    | par-u,    | réd-uit, | joy-nt. |

## IMPERFECT. (I did)

|              |            |              |             |            |
|--------------|------------|--------------|-------------|------------|
| Render,      | please,    | appear,      | reduce,     | join.      |
| je ren-fois, | pl-aïsois, | par-oïssois, | réd-uïsois, | joy-gnois. |

## PLUPERFECT. (I had)

|                 |          |           |          |         |
|-----------------|----------|-----------|----------|---------|
| Rendered,       | pleased, | appeared, | reduced, | joined. |
| j'avois ren-du, | pl-u,    | par-u,    | réd-uit, | joy-nt. |

## PRÉTERIT DEFINITE.

|             |          |           |            |           |
|-------------|----------|-----------|------------|-----------|
| I rendered, | pleased, | appeared, | reduced,   | joined.   |
| je ren-dis, | pl-us,   | par-us,   | réd-uïsis, | joy-gnis. |
| tu ren-dis, | pl-us,   | par-us,   | réd-uïsis, | joy-gnis. |
| il ren-dit, | pl-ut,   | par-ut,   | réd-uïsit, | joy-gnit. |

hearers by your modest exterior. Do your sons acknowledge their errors? Do not those workmen waste their time about trifles?

*auditeur m. pl. 2 = m. 1 recon-*  
*notre ouvrier perdre*  
*à de art. bagatelle pl.*

IMPERFECT. I did not displease by my conduct. I was pitying those sad victims of the revolution. Did not this dog bite? Did that man (at last) acknowledge his injustice? We did not appear convinced. We joined our sighs and tears. Were you painting an historical subject? Did those orators throw the graces of expression into their speeches? They led the people into an error.

*déplaire*  
*plaindre triste victime f. pl. — f.*  
*chien mordre? enfin*  
*— f. convaincu pl.*  
*soupir m. pl. pron. larme f. pl. peindre d'histoire 2*  
*tableau m. 1 = répandre — art. —*  
*discours? induire en \**

PRÉTERIT. I aimed at an honest end. Did his prudence extinguish the fire of a disordered imagination? Did not your

*tendre à 2 but m. 1 —*  
*éteindre déréglé 2 — f. 1.*

## Of the Regular Verbs.

nous ren-dîmes, pl-ûmes, par-ûmes, réd-uîstmes, joi-gnîmes.  
 vous ren-dîtes, pl-ûtes, par-ûtes, réd-uîsttes, joi-gnîtes.  
 ils ren-dirent, pl-urent, par-urent, réd-uîsirent, joi-guirent.

PRÆTERIT ANTERIOR. (*I had*)

Rendered, pleased, appeared, reduced, joined.  
 j'eus ren-du, pl-u, par-u, réd-uit, joi-nt.

FUTURE ABSOLUTE. (*I shall*)

Render, please, appear, reduce, join.  
 je ren-drai, pl-airai, par-ottrai, réd-uirai, joi-ndrai.

FUTURE ANTERIOR. (*I shall have*)

Rendered, pleased, appeared, reduced, joined.  
 j'aurai ren-du, pl-u, par-u, réd-uit, joi-nt.

conduct (do away) his prejudices? We led our  
 —duite f. détruire prévention f. pl. reconduire  
 friend back to his country-house? Did we offer our incense  
 de campagne 2 f. 1 vendre encens  
 to the pride of a blockhead? Did you feign to think as a  
 sot feindre de en \*  
 madman? Did you conduct your children from truth to truth?  
 fou conduire en  
 Did those frightful spectres appear again? Did not  
 effrayant 2 — m. pl. 1 apparître de nouveau  
 the children (come down) at the first summons?  
 descendre à ordre m. sing.

FUTURE. Shall I hear the music of the new opera?  
 entendre musique f. m.  
 I shall not conceal from you my mind. Will the  
 taire \* façon de penser f.  
 general constrain the officers to join their respective corps?  
 contraindre officier respectif 2 — 1  
 Will not a thought, true, grand and well expressed, please at  
 f. exprimé dans  
 all times? We shall (make our appearance) on this great  
 art. m. pl. paroitre sur  
 theatre, next month. Shall we describe all the  
 — m. art. prochain 2 mois m. 1. dépendre  
 horror of this terrible night? Will you not new-model a  
 2 nuit f. 1. refondre  
 work so full of charming ideas? Will you know your  
 plein 2 1 reconnoître

# Of the Regular Verbs.

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## CONDITIONAL.

### PRESENT. (I should)

|                |                |                |                |              |
|----------------|----------------|----------------|----------------|--------------|
| <i>render,</i> | <i>please,</i> | <i>appear,</i> | <i>reduce,</i> | <i>join.</i> |
| je ren-drois,  | pl-airois,     | par-otirois,   | réd-uirois,    | join-drois.  |

### PAST. (I should have)

|                   |                 |                  |                 |                |
|-------------------|-----------------|------------------|-----------------|----------------|
| <i>rendered,</i>  | <i>pleased,</i> | <i>appeared,</i> | <i>reduced,</i> | <i>joined.</i> |
| j'au-rois ren-du, | pl-u,           | par-u,           | réd-uit,        | join-t.        |

## IMPERATIVE.

|                       |                |                |                |              |
|-----------------------|----------------|----------------|----------------|--------------|
| <i>render (thou),</i> | <i>please,</i> | <i>appear,</i> | <i>reduce,</i> | <i>join.</i> |
| ren-ds,               | pl-ais,        | par-ois,       | réd-uis,       | join-ns.     |
| qu'il ren-de,         | pl-aise,       | par-oisse,     | réd-uisse,     | join-gne.    |
| ren-dons,             | pl-aisons,     | par-oissons,   | réd-uisons,    | join-gnons.  |
| ren-dez,              | pl-aisez,      | par-oissez,    | réd-uisez,     | join-gnez.   |
| qu'ils ren-dent,      | pl-aisent,     | par-oissent,   | réd-uissent,   | join-gnent.  |

things again? Will they always reduce our duties to  
*effet* m. pl. \* *devoir* m. pl.  
 beneficence? They will assiduously correspond with  
 art. *bienfaisance* f. *assidument* *correspondre*  
 their friends.

CONDITIONAL. Should I, by these means, gain the  
*moyen* m. *atteindre* d  
 desired end? I should (carry on) the undertaking with success.  
*désiré* a but m. 1 *conduire* *entreprise* f.  
 Would his mother wait with (so much) patience? Could  
*tant de* art.  
 sincerity displease the man (of sense)? Should we sell our  
 = f. *à* *sensé?* *vendre*  
 liberty? Should we build our house upon that plan?  
*construire* — m.  
 Would you oblige young people to live as you do?  
*astreindre* de art. *gens* pl. *vivre* *comme* \*  
 Would you reduce your child to despair? They should  
 art. *désespoir* m.  
 dread the public censure. Would my protectors  
*craindre* 4 5 *de* 3 art. 1 f. 2. =  
 introduce an unknown person into the world?  
*introduire* *inconnu* m. \*

IMPERATIVE. Depict in thy idyll all the charms of a  
*peindre* *idylle* *douceur* f.  
 rural life. Expect not happiness from external  
*champêtre* 2 1 *attendre* art. art. *extérieur* 2  
 objects; it is in thyself. Know the powers of thy mind  
 m. pl. 1 *force* f.



## Of the Regular Verbs.

## SUBJUNCTIVE.

PRESENT. (*That I may*)

|                        |                    |                      |                      |                     |
|------------------------|--------------------|----------------------|----------------------|---------------------|
| <i>Render,</i>         | <i>please,</i>     | <i>appear,</i>       | <i>reduce,</i>       | <i>join.</i>        |
| <i>Que je ren-de,</i>  | <i>pl-aise,</i>    | <i>par-oisse,</i>    | <i>réd-uisse,</i>    | <i>join-gne.</i>    |
| <i>tu ren-des,</i>     | <i>pl-aises,</i>   | <i>par-oisses,</i>   | <i>réd-uisses,</i>   | <i>join-gnes.</i>   |
| <i>il ren-de,</i>      | <i>pl-aise,</i>    | <i>par-oisse,</i>    | <i>réd-uisse,</i>    | <i>join-gne.</i>    |
| <i>nous ren-dions,</i> | <i>pl-aisions,</i> | <i>par-oissions,</i> | <i>réd-uissions,</i> | <i>join-gnions.</i> |
| <i>vous ren-diez,</i>  | <i>pl-aisiez,</i>  | <i>par-oissiez,</i>  | <i>réd-uissiez,</i>  | <i>join-gniez.</i>  |
| <i>ils ren-dent,</i>   | <i>pl-aisent,</i>  | <i>par-oissent,</i>  | <i>réd-uissent,</i>  | <i>join-gnent.</i>  |

PRETERIT. (*That I may have*)

|                         |                 |                  |                 |                |
|-------------------------|-----------------|------------------|-----------------|----------------|
| <i>Rendered,</i>        | <i>pleased,</i> | <i>appeared,</i> | <i>reduced,</i> | <i>joined.</i> |
| <i>Que j'ai ren-du,</i> | <i>pl-u,</i>    | <i>par-u,</i>    | <i>réd-uit,</i> | <i>join-t.</i> |

before thou writest. Let us unite prudence with courage.  
*avant de \* écrire. joindre art. f. d art. m.*  
 Let us not descend to useless particulars. Let us not  
*descendre dans des 2 — larité. 1.*  
 (give offence) by an air of haughtiness. Seem neither  
*déplaire \* des m. pl. Parôître a ne 1 ni*  
 too cheerful nor too grave. Ye sovereigns, make the people  
*gai ni sérieux. \* souverain pl. rendre*  
 happy. Do not despise his friendship. Sweet illusion, vain  
*dédaigner Doux — f. —*  
 fancies, vanish. (Keep to yourself) such truths as  
*fantôme m. disparaître. taire certain f. pl. qui*  
 may offend.  
*peuvent*

## SUBJUNCTIVE PRESENT. That I may fear that cloud of

enemies. That I should please every body, is impossible.  
*d ce*  
 That he may not answer such absurd criticism. That  
*répondre à un si 2 critique f. 1.*  
 he may lead his pupil step by step to a perfect knowledge  
*conduire élève pas à connoissance f.*  
 of the art of speaking and writing. That we may entice by  
*inf. 1 pr. inf. 1. séduire*  
 an enchanting style. That we may confound the arts with the  
*— leur 2 m. 1.*  
 sciences. That you may have the same end in view. That they  
*\* 2 tendre à 1.*  
 may not depend on any body. That they may not increase  
*dépendre de personne. accroître*  
 our sufferings.  
*peines.*

**IMPERFECT. (*That I might*)**

|                          |                    |                     |                       |                      |
|--------------------------|--------------------|---------------------|-----------------------|----------------------|
| <i>Render,</i>           | <i>please,</i>     | <i>appear,</i>      | <i>reduce,</i>        | <i>join.</i>         |
| <i>Que je ren-disse,</i> | <i>pl-usse,</i>    | <i>par-usse,</i>    | <i>red-uisisse,</i>   | <i>joï-gnissse.</i>  |
| <i>tu ren-disses,</i>    | <i>pl-usses,</i>   | <i>par-usses,</i>   | <i>red-uisisses,</i>  | <i>joï-gnissse.</i>  |
| <i>il ren-dît,</i>       | <i>pl-ût,</i>      | <i>par-ût,</i>      | <i>red-uisist,</i>    | <i>joï-gnist.</i>    |
| <i>nous ren-dis-</i>     | <i>pl-ussions,</i> | <i>par-ussions,</i> | <i>red-uisis-</i>     | <i>joï-gnis-</i>     |
| <i>sions,</i>            |                    |                     | <i>sions,</i>         | <i>sions.</i>        |
| <i>vous ren-dissiez,</i> | <i>pl-ussiez,</i>  | <i>par-ussiez,</i>  | <i>red-uisissiez,</i> | <i>joï-gnissiez.</i> |
| <i>ils ren-dissent,</i>  | <i>pl-ussent,</i>  | <i>par-ussent,</i>  | <i>red-uisissent,</i> | <i>joï-gnissent.</i> |

**PLUPERFECT.** (*That I might have*)

*Rendered, pleased, appeared, reduced, joined.*  
*Que j'eusse ren- pl-u, par-u, réd-uît, poi-nt.*  
*du.*

### CONJUGATION OF THE PRONOMINAL VERBS.

**PARADIGM.**

## Se repentir,

***to repent.***

**REMARK.** Pronominal verbs are conjugated after the following model and according to the forms of the conjugation to which they belong. The compound tenses are conjugated with *être*, and the participle is put according to the gender and number of the subject, either in the masculine or feminine, in the singular or plural.

IMPERFECT. That I might not melt into tears. That  
*fondre en*  
 I might acknowledge the truth. That he might (draw a picture)  
*connoître* *peindre*  
 of distressed virtue. That she might please by her accom-  
 \* art. *malheureux* 2. 1. *grâce*  
 plishments more than by her beauty. That we might conduct  
*f. pl.* *conduire*  
 him to court. That we might affect such low  
 art. *cour f.* *seindre de art.* *si bas* 2  
 sentiments. That you might hear their justification.  
*x* *entendre*  
 That you might know your real friends. That they might  
*vrai*  
 (wait for) the opinion of sensible persons. That they might  
*attendre* art. *sensé* 2 *f. pl. 1.* *f.*  
 not appear so scornful and vain.  
*dédaigneux f. pl. ni si f. pl.*

**N. B.** In all verbs, the feminine of the participle past is formed by adding *e* mute to the masculine, and the plural by adding *s* to the singular, either masculine or feminine.

## INFINITIVE.

## SIMPLE TENSES.

## PRESENT.

*Se repentir, to repent.*

## COMPOUND TENSES.

## PAST.

*S'être repenti, or repentie, to have repented.*

## PARTICIPLE PRESENT.

*Se repentant, repenting.*

## PARTICIPLE PAST.

*Repenti, or repentie, repented.  
S'étant repenti, or repentie, having repented.*

## INDICATIVE.

## PRESENT.

*I repent.*

*Je me repens,  
tu te repens,  
il se repent,  
elle se repent,  
nous nous repentons,  
vous vous repentez,  
ils se repentent,  
elles se repentent,*

## PRETERIT INDEFINITE.

*I have repented.*

*je me suis repenti, or repentie,  
tu t'es repenti, or repentie,  
il s'est repenti,  
elle s'est repentie,  
nous nous sommes repentis, or repenties,  
vous vous êtes repentis, or repenties,  
ils se sont repentis,  
elles se sont repenties.*

**REMARK.** Here it must be remembered, that all pronominal verbs are conjugated with two pronouns of the same person; that *je* is always followed by *me*; *tu* by *te*; *il* and *elle*, by *se*; *nous* by *nous*; *vous* by *vous*, and *ils* and *elles*, by *se*. In interrogative sentences, the first pronoun, which is the subject, is the only one that is put after the verb; as, *se repent-il*, does he repent; and in those that are simply negative, *ne* is put between the two pronouns; as, *je ne me repens pas*, I do not repent.

## EXERCISE.

## INDICATIVE PRESENT.

*I commonly walk by  
d'ordinaire me promène à art.*

SIMPLE TENSES.

IMPERFECT.

*I did repent.*

je me repentois.  
tu te repentois.  
il se repentoit.  
elle se repentoit.  
nous nous repentions.  
vous vous repentiez.  
ils se repentoient.  
elles se repentoient.

COMPOUND TENSES.

PLUPERFECT.

*I repented.*

je m'étois repenti, or repentie.  
tu t'étois repenti, or repentie.  
il s'étoit repenti.  
elle s'étoit repentie.  
nous nous étions repenti, or repenties.  
vous vous étiez repenti, or repenties.  
ils s'étoient repenti.  
elles s'étoient repenties.

moonlight. Dost thou not deceive thyself? He (is never  
*clair de la lune m. se tromper \* ne se*  
happy) but (when he is doing) wrong. Do we not  
*plaire que à faire de art. mal m.*  
(nurse ourselves) too much. How do you do? They mean  
*s'écouter se porter se proposer*  
to travel in the spring.  
*de voyager à m.*

PRETERIT INDEFINITE. I (have been) tolerably well for  
*se porter assez bien depuis*  
some time. Didst thou not lose thyself in the wood? (It is said)  
*s'égarer \* On dit*  
that he killed himself (out of) despair. Have we flattered our-  
*se tuer \* de se flatter*  
selves without foundation. Ladies, have you walked this  
*\* fondement. Mesdames se promener*  
morning? Did those ladies recognize themselves in this portrait?  
*matin m. dame se reconnaître \* à — m.*

IMPERFECT. I tormented myself incessantly about the affairs  
*se tourmenter \* sans cesse pour*  
of others. Wast thou not (laying the foundation for) much  
*autrui. se préparer bien des*  
sorrow by thy foolish conduct? He made himself more and more  
*regrets se rendre \* \**  
unhappy, every day. We despaired without reason.  
*\* de en jour. se désespérer*  
Did you not laugh at us? They ruined themselves  
*se moquer de se perdre \**  
wantonly.  
*de gaieté de cœur.*

PLUPERFECT. I had trusted to (very uncertain) guides.  
*se livrer des peu sûr a m. pl. 1*  
Didst thou not confide too inconsiderately in this man? Had  
*se confier légèrement à*

## SIMPLE TENSES.

## COMPOUND TENSES.

## PRÆTERIT DEFINITE.

## PRÆTERIT ANTERIOR.

*I repented.**I had repented.*

je me repentis.  
tu te repentis.  
il se repentit.  
elle se repentit.  
nous nous repentîmes.  
vous vous repentîtes.  
ils se repentirent.  
elles se repentirent.

je me fus repenti, or repentie.  
tu te fus repenti, or repentie.  
il se fut repenti.  
elle se fut repentie.  
nous nous fûmes repentis, or repenties.  
vous vous fûtes repentis, or repenties.  
ils se furent repenti.  
elles se furent repenties.

that officer rushed rashly into this danger? We  
— *cier témérairement se précipiter dans* — m.  
had condemned ourselves. Had you not (been engaged) in  
*se condamner nous-mêmes* *s'occuper de*  
trifles? Had those travellers (gone out) of the right  
*bagatelle f. pl.* *voyageurs se détourner* *droit*  
way?  
*chemin m.*

PRÆTERIT. I repented but too late of having taken such a  
*tard inf-1 fait a*  
step. Wast thou not well entertained yesterday evening?  
*démarche f.* *s'amuser hier au*  
He suffered for his imprudence. We met  
*ne se pas trouver bien de* *se rencontrer*  
in the street, but did not speak. Did you say nothing (to  
*rue* *se parler* *se dire*  
each other? Did not those rash children applaud them-  
\* *téméraire a* *s'applaudir*  
selves for their folly?  
*de* *sottise m. pl.*

PRÆTERIT ANTERIOR. (As soon as) I discovered that they  
*dès que* *s'apercevoir* *on*  
sought to deceive me, I was on my guard.  
*chercher ind-2* *tromper* *se tenir ind-3* *garde f. pl.*  
What did'st thou, when thou saw'st thyself thus forsaken?  
*fis* *quand* *se trouver* \* *ainsi abandonné*  
When she recollected all the circumstances, she was quite  
*se souvenir de* *f.* *ind-3* *toute*  
ashamed. When we had rejoiced sufficiently, (we went away).  
*honteux.* *se réjouir assez* *se séparer ind-3*  
When you had amused yourselves sufficiently at his expense, did  
*s'amuser* *a* *dépens m. pl.*

# Of the Pronominal Verbs.

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## SIMPLE TENSES.

### FUTURE ABSOLUTE.

*I shall repent.*

je me repentirai.  
tu te repentiras.  
il se repentira.  
elle se repentira.  
nous nous repentirons.  
vous vous repentirez.  
ils se repentiront.  
elles se repentiront.

## COMPOUND TENSES.

### FUTURE ANTERIOR.

*I shall have repented.*

je me serai repenti, *or* repentie.  
tu te seras repenti, *or* repentie.  
il se sera repenti.  
elle se sera repentie.  
nous nous serons repentis, *or* repenties.  
vous vous serez repentis, *or* repenties.  
ils se seront repentis.  
elles se seront repenties.

## CONDITIONAL.

### PRESENT.

*I should repent.*

je me repentirois.

### PAST.

*I should have repented.*

je me serois repenti, *or* repentie.

you not leave him quiet? When they had walked enough,  
*laisser ind-3 tranquille se promener*  
they (sat down) at the foot of a tree.  
*s'assirent à*

FUTURE ABSOLUTE. I will yield if they convince me.

Wilt thou remember the engagement that thou makest?  
*se rendre on convaincre se souvenir de prendre*

What will not he reproach (himself for)? We shall not forget  
*se reprocher à lui-même s'oublier*  
ourselves (so far as) to (be wanting) in respect towards him.  
*jusque manquer de lui*

Will you employ the means I (point out) to you? Will not  
*se servir de que indiquer*  
these flowers fade?  
*f. se flétrir?*

FUTURE ANTERIOR Shall I have betrayed myself? Wilt

thou not have degraded thyself in his eyes? He will have been  
*se trahir moi-même s'avilir \* à s'enorgueillir*  
proud of this trifling advantage. We shall have fatigued our-  
*soible avantage m. se fatiguer*  
selves (to no purpose). In the end, you will have been un-  
*\* inutilement à se*  
deceived. Will your children have (loved each other) too much?  
*désabuser s'entr'aimer \**

CONDITIONAL PRESENT. Should I suffer myself to  
*se laisser \**

## SIMPLE TENSES.

tu te repentirois.  
il se repentiroit.  
elle se repentiroit.  
nous nous repentirions.  
vous vous repentiriez.  
ils se repentiroient.  
elles se repentiroient.

## COMPOUND TENSES.

tu te serois repenti, *or* repentie.  
il se seroit repenti.  
elle se seroit repentie.  
nous nous serions repentis, *or* repenties.  
vous vous seriez repentis, *or* repenties.  
il se seroient repentis.  
elles se seroient repenties.

## IMPERATIVE.

## AFFIRMATIVE.

*Repent* (*thou*).

repens-toi.  
qu'il se repente.  
qu'elle se repente.

## NEGATIVE.

*Do not repent.*

ne te repens pas.  
qu'il ne se repente pas.  
qu'elle ne se repente pas.

(be drawn) into the party of the rebels? Would'st thou be  
*entraîner* *parti m.* \*

(so easily) frightened? Would not the nation submit  
*de si peu de chose a s'effrayer* — f. *se soumettre*

to so just a law? We should not rejoice to see the triumph

3 4 1 2 *se plaire voir triomphe*  
of guilt. Would you dishonour yourselves by such an  
art. *crime m.* *se déshonorer* \* 2 1

action? Would those lords (avail themselves) of their

birth and *seigneur se prévaloir de*

fortune, (in order to) hurt our

*naissance f.* *de leurs richesses pour faire violence à*

feelings?

*sentiment ?*

PAST. Should I not have devoted myself entirely to the

*se dévouer* \* *entièrement*

service of my country? (Had it not been for) thy carelessness,

*pays p.* *sans* *insouciance f.*

thou would'st certainly have (grown rich). Would this pleasing

*s'enrichir* *doux*

hope have vanished so soon? Should we have degraded

*espoir m.* *s'évanouir* *se dégrader*

ourselves to such a degree? You would have reduced yourselves

\* 2 1 *point m.* *se réduire* \*

to every kind of want. They would have (been drowned),

*sorte f.* *privation f. pl.* *se noyer*

if (they had not had assistance).

*on ne les avoit secourus.*

IMPERATIVE. O man, remember that thou art mortal. Do

*se souvenir*

SIMPLE TENSES.

repentons-nous.  
repentez-vous.  
qu'ils se repentent.  
qu'elles se repentent.

COMPOUND TENSES.

ne nous repentons pas.  
ne vous repentiez pas.  
qu'ils ne se repentent pas.  
qu'elles ne se repentent pas.

SUBJUNCTIVE.

PRESENT.

*That I may repent.*

Que  
je me repente.  
tu te repentes.  
il se repente.  
elle se repente.  
nous nous repentions.  
vous vous repentiez.  
ils se repentent.  
elles se repentent.

PRETERIT.

*That I may have repented.*

Que  
je me sois repenti, or repenté.  
tu te sois repenti, or repentie.  
il se soit repenti.  
elle se soit repentie.  
nous nous soyons repentis, or repenties.  
vous vous soyez repentis, or repenties.  
ils se soient repentis.  
elles se soient repenties.

not flatter thyself (that thou wilt succeed easily). Let  
*te promets* \* *un succès facile*  
us take an exact account of our actions. Let us not deceive  
*se rendre* — *à compte* *se séduire*  
ourselves. Rest yourself under the shade of this tree.  
*nous-mêmes. Se reposer* \* *à* *ombre*  
Do not expose yourself so rashly.  
*s'exposer* \* *témérairement.*

SUBJUNCTIVE PRESENT.

I must rise to-morrow at  
*Il faut que se lever* *de*  
an earlier hour. I wish that thou may'st be better. I  
\* *meilleur heuref. souhaiter* *se porter mieux.*  
wish him to conduct himself better. It is not essential that  
*qu'il* \* *se conduire* \* *— tiel*  
we should contain ourselves. They wish that you should  
*se contenir* \* *On désirer*  
habituate yourselves early to employment. It is  
*s'habituer* \* *de bonne heure* *art. travail m.*  
time that they should have relaxation from the fatigue of  
*se délasser* — *f.* *art.*  
business.

f. pl.

PRETERIT. Can I have (been deceived) so grossly?  
*Se peut-il que* *se tromper* *grossière-*

It is astonishing that thou hast determined to stay. It is  
*étonnant* *se décider* *rester. On \**



## SIMPLE TENSES.

## IMPERFECT.

*That I might repent.*

Que  
je me repentisse.  
tu te repentisses.  
il se repentit.  
elle se repentit.  
nous nous repentissions.  
vous vous repentissiez.  
ils se repentissent.  
elles se repentissent.

## COMPOUND TENSES.

## PLUPERFECT.

*That I might have repented.*

Que  
je me fusse repenti, *or* repentie.  
tu te fusses repenti, *or* repentie.  
il se fût repenti.  
elle se fût repentie.  
nous nous fussions repentis, *or* repenties.  
vous vous fussiez repentis, *or* repenties.  
ils se fussent repentis.  
elles se fussent repenties.

not said that he interfered in this business. It will never be  
*dit se mêler de On \**  
believed that we have conducted ourselves so ill. It is not  
*croira se comporter \* mal. On \**  
suspected that you have disguised yourselves so ingeniously.  
*soupçonner se déguiser \* adroitement.*  
It is not feared that they have behaved ill.  
*craindre se conduire*

IMPERFECT. They required that I should (go to bed) at ten  
*On exigeoit se coucher à*  
o'clock. They wish that thou should'st walk oftener. Did  
*heurs. On voudroit se promener*  
they not wish that he should practise fencing? Was  
*on vouloit s'exercer à faire des armes?*  
it necessary that we should (make use) of this method? Did they  
*= se servir moyen m.*  
wish that you should complain without reason? Did they not  
*se plaindre on*  
wish them (to make more haste)?  
*désirer ind.-2 que ils se hâter davantage.*

PLUPERFECT. Would they have wished that I had revenged  
*voulu se venger*  
myself? I should have wished that thou hadst shewn  
*\* désirer se montrer*  
thyself more accommodating. I should have wished that this  
*\* moins difficile voulu*  
painter had (been less negligent). Would you have wished  
*peintre se négliger moins*  
that we had ruined ourselves in the public opinion, in order to  
*se perdre \* 2 f. 1*  
satisfy your resentment? I could have wished perhaps  
*satisfaire ressentiment désirer peut-être*

CONJUGATION OF THE PASSIVE VERBS.

**REMARK.** There is only one conjugation for all the passive verbs. To conjugate these, we have only to add to the simple or compound tenses of the verb *être* the participle past of the verb active, in the masculine or feminine, in the singular or plural, according to the gender or number of the subject; as,

|                                                 |                                                        |
|-------------------------------------------------|--------------------------------------------------------|
| Je suis aimé, <i>or</i> aimée,                  | <i>I am loved.</i>                                     |
| tu étois estimé, <i>or</i> estimée,             | <i>thou wast esteemed.</i>                             |
| il fut chéri,                                   | <i>he was beloved.</i>                                 |
| elle fut chérie,                                | <i>she was beloved.</i>                                |
| mon père fut respecté,                          | <i>my father was respected.</i>                        |
| ma mère fut méprisée,                           | <i>my mother was despised.</i>                         |
| nous serons loués, <i>or</i> louées,            | <i>we will be praised.</i>                             |
| vous serez blâmés, <i>or</i> blâmées,           | <i>you will be blamed.</i>                             |
| ils seroient craints,                           | <i>they would be feared.</i>                           |
| elles seroient instruites,                      | <i>they would be instructed.</i>                       |
| que mes fils soient connus,                     | <i>that my sons may be known.</i>                      |
| que les portes fussent ouvertes,                | <i>that the doors might be opened.</i>                 |
| j'ai été blessé, <i>or</i> blessée,             | <i>I have been wounded.</i>                            |
| tu avois été averti, <i>or</i> avertie,         | <i>thou hadst been apprized.</i>                       |
| il eut été mordu,                               | <i>he had been bitten.</i>                             |
| elle eut été séduite,                           | <i>she had been seduced.</i>                           |
| le mur aura été détruit,                        | <i>the wall will have been destroyed.</i>              |
| la ruse aura été découverte,                    | <i>the artifice will have been discovered.</i>         |
| nous aurions été entendus, <i>or</i> entendues, | <i>we should have been heard. [red.]</i>               |
| [çues,                                          |                                                        |
| vous auriez été aperçus, <i>or</i> aperçues,    | <i>you should have been perceived.</i>                 |
| qu'ils aient été démentis,                      | <i>that they may have been contradicted. [ledged.]</i> |
| qu'elles aient été reconnues,                   | <i>that they may have been acknowledged.</i>           |
| que les murs eussent été détruits,              | <i>that the walls might have been destroyed.</i>       |
| [éteintes,                                      | <i>[put out.]</i>                                      |
| que les chandelles eussent été                  | <i>that the candles might have been</i>                |

that you had applied yourselves more to your studies. We  
*s'appliquer* \* *davantage*  
 could have wished that they had extricated themselves more  
*se tirer* \*  
 skilfully from the difficulties (in which) they (had  
*adroitement* *embarras* *ou*  
 involved themselves).  
*s'étoient mis.*

**REMARK.** In the following exercises upon the verbs, the tenses will no longer be given separately.

**EXERCISE.**

That young lady is so mild, so polite and so kind, that  
*jeune demoiselle doux honnête bon*  
 she is beloved by every body. He performed with (so much)  
*aimé de jouer ind-4 tant de*  
 ability, that he was universally applauded. He is known by  
*intelligence applaudi de*  
 nobody. How many countries, unknown to the ancients, have  
*que de pays inconnu*  
 been discovered by modern navigators?  
 art. 2 *navigateur m. pl. 1.*

**CONJUGATION OF SOME NEUTER VERBS.**

**REMARK.** There are about six hundred neuter verbs in French. The greatest part of them are conjugated with *avoir*: but about fifty are conjugated with the simple tenses of the verb *être*, in their compound tenses; then their participle must be put in the masculine or feminine, in the singular or plural, according to the gender and number of the subject: as,

|                                   |                                             |
|-----------------------------------|---------------------------------------------|
| Je suis tombé, or tombée,         | <i>I have fallen.</i>                       |
| tu fus venu, or venue,            | <i>thou hadst come.</i>                     |
| il étoit arrivé,                  | <i>he was arrived.</i>                      |
| elle étoit arrivée,               | <i>she was arrived.</i>                     |
| mon frère étoit parti,            | <i>my brother had set off.</i>              |
| ma sœur étoit partie,             | <i>my sister had set off.</i>               |
| nous serons revenus, or revenues, | <i>we shall have returned.</i>              |
| vous serez descendus, or descen-  | <i>you shall have come down.</i>            |
| dues,                             |                                             |
| ils seroient repartis,            | } <i>they would have set off again.</i>     |
| elles seroient reparties,         |                                             |
| que mes frères soient sortis,     | <i>that my brothers may have gone</i> [out. |
| que mes sœurs fussent sorties,    | <i>that my sisters might have gone</i>      |
|                                   | <i>out.</i>                                 |

And so on through all the compound tenses.

**EXERCISE.**

They came to see us with the greatest haste. When  
*ind-4 \* voir empressément. Quand*

## Of the Impersonal Verbs.

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did they arrive? That estate fell to his  
*est-ce que arriver* ind-4. *terre f. lui est échu en \**  
 lot. He fell from his horse, but happily received  
*partage. tomber* ind-4. \*  
 only a slight contusion on the knee.  
*ne que léger — f. à genou m.*

### OF THE IMPERSONAL VERBS.

**REMARK.** *Il* in the impersonal verbs has no relation to a substantive; it is used absolutely. Consequently, a verb impersonal may be known by the impossibility of substituting a noun for the word *il*. Thus, *il tonne*, it thunders; *il neige*, it snows; *il y a*, there is; are impersonal verbs.

### EXERCISE.

Does it rain this morning? Did it hail last  
*pleuvoir matin m. gréler* ind-4 art. *dernier* 2  
 night? It does not snow. I thought it had thundered.  
 f. 1. *neiger croyais que tonner* ind-6  
 Does it not lighten? Do you think it freezes? It is a re-  
*éclairer que geler Ce*  
 markable thing. It was a terrible hurricane. It is ten  
*Ce ind-2 2 ouragan* 1.  
 o'clock. It (was not my friend's fault) that it was not  
*heure pl. ne tenir* ind-3 *pas à mon ami la chose* subj-2 *ne*  
 so. It will freeze long. I do not think it; it seems, on  
*ainsi. long-temps. crois sembler* 2  
 the contrary, that it thaws. It (is fit) to act so. It (was  
*contraire dégeler. convenir de im-*  
 of great importance) to succeed. Would it be proper to  
*porter beaucoup* ind-2 *de réussir. être à propos de*  
 write to your friends? It appears that he has not attended to  
*s'occuper de*  
 that business. Perhaps it (would be) better to (give up) the  
*vaudroit \** *abandonner*  
 undertaking. It (was sufficient) to know his opinion.  
*entreprise. suffire* ind-2.

### CONJUGATION OF THE IMPERSONAL VERB

*Falloir, il faut*, it must, it is necessary.

#### INFINITIVE.

|                  |          |       |                     |
|------------------|----------|-------|---------------------|
| Present.         | falloir. | Past. | avoir fallu.        |
| Partic. present. | wanted.  | Past. | fallu, ayant fallu. |

### *Of the Impersonal Verbs.*

**INDICATIVE.**

|                      |             |                        |                 |
|----------------------|-------------|------------------------|-----------------|
| <i>Present.</i>      | il faut,    | <i>Præterit indef.</i> | il a fallu.     |
| <i>Imperfect.</i>    | il falloît. | <i>Pluperfect.</i>     | il avoit fallu. |
| <i>Præterit def.</i> | il fallut.  | <i>Præterit ant.</i>   | il eût fallu.   |
| <i>Future absol.</i> | il faudra.  | <i>Future ant.</i>     | il aura fallu.  |

**CONDITIONAL**

*Present.*      il faudrait.      *Past.*      il aurait fallu.

**SUBJUNCTIVE."**

|                   |               |                    |                  |
|-------------------|---------------|--------------------|------------------|
| <i>Present.</i>   | qu'il faille. | <i>Preterit.</i>   | qu'il ait fallu. |
| <i>Imperfect.</i> | qu'il fallût. | <i>Pluperfect.</i> | qu'il eût fallu. |

**REMARK.** The English verb *must* is not impersonal, and may take the name of a person or a thing for its subject; whereas the French verb  *falloir*  is always impersonal. Therefore we must alter the English construction, and this may be done in two different ways.

1st. The most common way is by putting the conjunction *que* after *il faut*, *il falloit*, etc. then using the subject of the English verb *must* as a subject to the second verb, which is commonly in the infinitive in English, and must be in the subjunctive in French; as, I must sell my house, *il faut que je vende ma maison*.

adly. The second verb may remain in the infinitive, as in English, and the personal pronoun which is the subject of the verb, *must*, etc. is expressed by one of the pronouns *me, te, lui, nous, vous, leur*, placed after the impersonal pronoun *il*; as, I must begin that work to day, *il me faut commencer cet ouvrage aujourd'hui*.

**OBSERVE.** 1st. That all the expressions which imply a necessity, an obligation, can be rendered by *falloir*.

2dly. That the verb *to want* can also very often be expressed by *falloir*; as, I want a new grammar, *il me faut une nouvelle grammaire.*

### EXERCISE.

You *must* speak to him about that affair. It *was necessary*  
sub-1 de f. ind-2 *que*  
for him to consent to that bargain. We *were obliged to* (set out)  
\* il \* sub-2 *marché m.* ind-3 *partir* sub-2  
immediately. Children *should* learn every day something by  
*sur-le-champ* art. 'cond-1 sub-2'

heart. *Shall* I suffer patiently such an insult? He *must*  
ind-7 sub-1 2 1 cond-2  
have been a blockhead not to understand such  
\* sub-2 sot 2 pour 1 comprendre inf.-1 des et 2  
easy rules. (How much) do you *want*? He does what is  
3 règle f. 1. *Combien* fait  
*requisite*. Do that as it (should be). What *must* he have for  
*Faites* ind-1 *Que* 2 lui 1 \*  
his trouble? You are the man I *want*. Do not give me any  
*peine* f *que* \*  
more bread, I have already more than I *want*. I *need* not  
*de* *en* *déjà* *ne m'en*  
ask you whether you will come. I do not think that one  
inf-1 *si* *crois* *il*  
*must* be a conjurer to guess his motives. I could not sus-  
sub-1 \* *sorcier pour deviner motif* *pouvois soup-*  
pect that I *ought* to ask pardon for a fault I had not  
*conner* sub-2 \* inf-1 — *de faute* f. *que*  
committed.  
*commise*.

CONJUGATION OF THE IMPERSONAL VERB

*Y avoir, there to be.*

|                  |                 |                             |
|------------------|-----------------|-----------------------------|
| INF. present.    | y avoir,        | there to be.                |
| Past             | y avoir eu,     | there to have been.         |
| Partic. present. | y ayant,        | there being.                |
| Partic. past.    | y ayant eu,     | there having been.          |
| IND. present.    | il y a,         | there is.                   |
| Preterit indef.  | il y a eu,      | there has been.             |
| Imperfect.       | il y avoit,     | there was.                  |
| Pluperfect.      | il y avoit eu,  | there had been.             |
| Preterit def.    | il y eut,       | there was.                  |
| Preterit ant.    | il y eut eu,    | there had been.             |
| Future absol.    | il y aura,      | there will be.              |
| Future ant.      | il y aura eu,   | there will have been.       |
| COND. present.   | il y auroit,    | there would be.             |
| Past.            | il y auroit eu, | there would have been.      |
| UJ. present.     | qu'il y ait,    | that there may be.          |
| Preterit.        | qu'il y ait eu, | that there may have been.   |
| Imperfect.       | qu'il y eût,    | that there might be.        |
| Pluperfect.      | qu'il y eût eu, | that there might have been. |

**REMARK.** This verb is used in the plural in English when followed by a substantive plural; in French it remains always in the singular.

## Of the Irregular Verbs.

## EXERCISE.

There must be a great difference of age between these two  
*il doit* — f.  
 persons. *There being* (so many) vicious people in this world,  
*tant de* = 2 *gens* m. pl. r  
 is it astonishing that *there are* so many persons who become the  
*étonnant* sub-1 *devenir*  
 victims of the corruption of the age? *It is* a thousand  
*perversité* f. *siècle* m. \* *mille* à *parier*  
 to one that he will not succeed. *There would be more*  
*contre* *réussir*. *de*  
 happiness if (every one) knew how to moderate his desires. I  
*bonheur* *chacun* *savoit* \* \* *modérer* *désir*  
 did not think that *there could be* (any thing) to blame in his  
*croyois* subj-2 *rien* *reprendre*  
 conduct. *There would not be* so many duels, did people  
*conduite* f. — *si l'on*  
 reflect that one of the first obligations of a Christian is to  
*réfléchir* ind-2 — f. *Chrétien* *de*  
 forgive injuries. Could *there be* a king more happy  
*pardonner* art. *Pourroit-il*  
 than this, who has always been the father of his subjects?  
*celui-ci* *sujet*.

## OF THE IRREGULAR VERBS:

For brevity's sake we shall give only the first person of each tense, whenever all the others are formed regularly from this first person.

## IRREGULAR VERBS OF THE FIRST CONJUGATION.

*Aller*, to go.

*Part. pres.* allant. *Part. past.* allé.  
*Ind. pres.* vais or vas, vas, va, allons, allez, vont.  
*Imperf.* allois. *Preter.* allai.  
*Fut.* irai. *Cond.* irois.  
*Imper.* va, aille, allons, allez, aillent.  
*Subj. pres.* aille, ailles, aille, allions, alliez, aillent.  
*Imperf.* allasse.

REMARK. We say almost indifferently, *je fus* or *j'allai*, *j'ai été* or *je suis allé*, *j'avois été* or *j'étois allé*, and *j'aurais été* or *je serais allé*. This verb is, in its compound tenses, conjugated with the verb *être*.

The imperative *va* takes an *s*, when followed by *y*; as, *vas-y*, go thither: but it takes no *s*, when the *y* is followed by a verb; as, *va y donner ordre*, go and order that matter.

*Aller*, when united to a personal pronoun and the word *en*, forms the verb *s'en aller*, to go away; which is conjugated like *aller*.

*S'en aller, s'en allant, allé. Je m'en vais, tu t'en vas, il s'en va, nous nous en allons, vous vous en allez, il s'en vont. Je m'en allois, je m'en allai*, and in conversation, *je m'en fus. Je m'en suis allé, je m'en irai, je m'en irois.* IMPERATIVE. *Va-t'en, qu'il s'en aille, allons-nous-en, allez-vous-en, qu'il s'en aillent. Que je m'en aille, que je m'en alasse.*

*Puer*, to stink, is only used in the infinitive, in the present, imperfect and future of the indicative, and in the present of the conditional. We formerly had *je pus; tu pus, il put*. This corruption has disappeared, and we now write, *je pue, tu pues, il pue*.

*Tisser*, to weave, is a verb defective, having no participle past, and, consequently, no compound tenses: but in order to form these, we have borrowed *tissu*, the participle past of the old verb *tistre*.

ENVOYER, to send.

*Part. pres. envoyant. Part. past, envoyé.*

*Ind. pres. envoie. Imperf. envoyois. Pret. envoyai.*

*Fut. enverrai. Cond. enverrois.*

*Imp. envoie. Subj. pres. envoie. Imperf. envoyasse.*

Conjugate in the same manner its compound *renvoyer*, to send back.

EXERCISE.

Will you go this evening into the country? I am going to  
soir à campagne f.

pay some visits, and if I be early (at liberty) I  
faire ind-1 de bonne heure a libre 1

shall certainly go home. Go there with thy brother.  
s'en aller chez moi.

Go and do that errand. Go there and put every thing in  
\* faire commission f. \* mettre en

order. Let him go to church on holidays. By  
art. église f. \* art. jour pl. de fête. à force



being loaded with scents, and particularly amber, he (of-  
*de inf. i chargé de odeur f. pl. surtout pr. ambre m.*  
 sends the smell). They have woven silk and cotton  
*puer de art. f. pr. art. m.*  
 together, and made a very pretty stuff. I shall send  
*en ont fait étoffe. de art.*  
 spring flowers to those ladies. I would go to Rome, if I  
*printanier a f. pl. i dame f. pl.*  
 could. We would (send back) our horses. Why do they go  
*pourvois pourquoi*  
 away so soon? My brother and sister went yesterday to  
 Windsor. I shall not go (any more) a hunting.  
*pron. plus d\* art. chasse f.*

#### IRREGULAR VERBS OF THE SECOND CONJUGATION.

*Bénir*, to bless, is regular through all its tenses, but has two participles past; the one regular; as, *bénis entre toutes les femmes*, blessed among all women; and the other irregular, when speaking of things consecrated by the prayers of the church. In that case we say, *bénit, bénite*; as, *pain bénit*, hallowed bread; *eau bénite*, holy water.

*Fleurir*, to blossom, used in its proper sense, is regular; but, used figuratively, that is, meaning *to flourish, to be in repute, honour, esteem*, the participle present makes always *florissant*, and the third persons of the imperfect of the indicative make often *florissoit, florissoient*.

*Hair*, to hate. In the present of the indicative, the three persons singular *je hais, tu hais, il hait*, and in the imperative the second person singular, *hais*, are pronounced as a vowel, having the sound of *è* grave open, *je hès, tu hès, il hèt, hès*, whilst in all other forms, the letters *ai* form two syllables, and have each their proper sound; as, *nous ha-ïssons, vous ha-ïsses, je ha-ïssais, je ha-ïs, je ha-ïrai, ha-ï, &c.*

*Césir* is a defective verb which signifies *être couché, to lie*. It is no longer used, except in the following expressions, *gisant, gît, nous gisons, ils gisent, il gisoit*; and is only employed in light and familiar poetry. When preceded by *ci*, however, it is very properly used in monumental inscriptions: *ci gît, here lies*.

EXERCISE.

May the name of that good king be *blessed* from generation  
*nom m.*  
to generation. These trees *blossomed* twice every year.  
*ed ind-2 deux fois \* art. an*  
The arts and sciences *flourished* at Athens in the time of Peri-  
*— art. — ind-2 à Athènes*  
cles. Horace and Virgil *flourished* under the reign of Augus-  
*Virgile ind-2 sous règne Augus-*  
tus. We discovered from the top of the mountain a vast plain  
*te découvrir haut plaines.*  
full of *flowery* meadows. The empire of the Babylonian  
*rempli de fleurissant 2 pré m. pl. 1 — rien*  
ans was long a *flourishing* one. We did not *hate* the  
*ind-3 long-temps \* \**  
man, but his vices. Does she sincerely *hate* that vain pomp  
*pompe f.*  
and all the parade of *grandeur*?  
*appareil art. — f.*

BOUILLIR, to boil.

*Part. pres.* bouillant. *Part. past.* bouilli.  
*Ind. pres.* beus, bous, bout, bouillons, bouillez, bouillent.  
*Imperf.* bouillois. *Pret.* bouillis.  
*Fut.* bouillirai. *Cond.* bouillirois.  
*Imper.* bous. *Subj. pres.* bouille. *Imperf.* bouillisse.

*N. B.* *Ebouillir*, to boil away, and *rebouillir*, to boil again, are conjugated in the same manner. The first is commonly used only in compound tenses, and the infinitive mood; as, *cette sauce est trop ébouillie*, this sauce has boiled away too much.

COURIR, to run.

*Part. pres.* courant. *Part. past.* couru.  
*Ind. pres.* cours, cours, court, courons, courez, courent.  
*Imperf.* courais. *Pret.* courus.  
*Fut.* courrai. *Cond.* courrais.  
*Imp.* cours. *Subj. pres.* coure. *Imperf.* courasse.

*N. B.* In the same manner are conjugated *accourir*, to run to; *concourir*, to concur; *discourir*, to discourse; *encourir*, to incur; *parcourir*, to run over; *recourir*, to have recourse, and *secourir*, to assist.

## EXERCISE.

Take that water off the fire, it *boils* too fast. Do not  
*Retirer* f. *de dessus* m. f. *fort*  
 let the pot (*boil away*) (so much). That sauce has (*boiled*  
*laisser* 1 m. 4 3 *tant* 2 f. *est* f.  
*away*) (too much). *Boil* that meat again; it has not  
*trop* *Faire rebouillir* *viandef.* \* f.  
*boiled* long enough. He *runs* faster than I. He *ran* about  
 \* *assez* *vite* *moi.* ind-4 \*  
 uselessly all the morning. We *ran* at the voice of that honest  
*inutilement* *matinée* f. ind-3 f.  
 man, and *assisted* him. (The moment) he saw us in danger, he  
*dès que* *vit* *en*  
*ran* to us and delivered us. By so whimsical a conduct,  
 \* *déliorer* ind-3 *bizarre* 2 1  
 should we not *contribute* to our destruction? He *discoursed* so long  
*concourir* *perte* f.  
 on the immortality of the soul, and the certainty of another  
*sur* = *certitude* f.  
 life, that he did not leave (any thing) unsaid. If we  
*laisser* ind-3 *rien* *en arrière*  
 (were to act) thus, we should certainly *incur* the displeasure of  
*agir* ind-2 *ainsi* *disgrâce* f.  
 our parents. I would not *have recourse* to so base a method.  
*bas* 2 *moyen* m. 1  
 Will men always *run* after shadows?  
 art. *de* art. *chimère* f. pl.

*Faillir*, to fail. The authors of the Dictionary of the French Academy give all the tenses of this verb, observing only, that the greater part of them are obsolete. It is now only used in the present of the infinitive *faillir*, and participle past *failli*, in the preterit definite *je faillis*, *tu faillis*, *il faillit*, *nous faillîmes*, *vous faillîtes*, *ils faillirent*, and in the compound tenses, *j'ai failli*, *j'eus failli*, *j'avois failli*, etc.

*N. B.* Its derivative *défaillir*, to faint, is conjugated in the same manner, but it is now only used in the plural of the present *nous défaillons*, in the imperfect, *je défallois*, and the two preterits, *je défailis*, *j'ai défailli*, and in the present of the infinitive.

*FUIR*, to fly, to run away.

*Part. pres.* fuyant. *Part. past.* fui.

*Ind. pres.* fuis, fuis, fuit, fuyons, fuyez, fuient.

*Imperf.* fuyois. *Pret.* fuis.

*Fut.* fuirai. *Cond.* fuirais.

*Imp.* fuis, fuie, fuyons, fuyez, fuient.

*Subj. pres.* fuie, fuies, fuie, fuyions, fuyiez, fuient.

*Imperf.* fuisse; not commonly used.

Conjugate in the same manner its compound *s'enfuir*, to run away.

**MOURIR, to die.**

*Part. pres.* mourant. *Part. past.* mort.

*Ind. pres.* meurs, meurt, mourons, mourez, meurent.

*Imperf.* mourais. *Pret.* mourus.

*Fut.* mourrai. *Cond.* mourrais.

*Imper.* meurs, meure, mourons, mourez, meurent.

*Subj. pres.* meure, meures, meure, mourions, mouriez, meurent.

*Imperf.* mourusse.

**REMARK.** *Mourir* in its compound tenses is conjugated with the verb *être*. When *mourir* takes the form of the reflected verb, it signifies *être sur le point de mourir*, to be at the point of death; in this sense, it is very seldom used, except in the present and imperfect of the indicative, and it has no compound tenses.

**EXERCISE.**

He (*was near*) losing his life in that rencounter. He  
*faillir perdre* \* art. *rencontrer* f.  
(*was near*) falling into the snare which was laid for him.  
*faillir ind-4 donner* *piège m. qu'on avoit tendu* \* lui  
His strength fails him every day. Let us have  
\* art. f. pl. *défaillir lui* art. m. pl. *Donnez-nous*  
something to eat directly; we are fainting with fatigue and  
\* *manger à vite* *de* —  
hunger. I cannot meet him, he flies from me. When  
pr. *faim.* *ne puis rencontrer* \*  
we have no employ, we endeavour to fly from ourselves.  
on sait \* *s'occuper chercher se* \* *soi-même.*  
Would he not avoid flatterers, if he knew all their false-  
*fuir art. flatteur m. pl. ind-2 faus-*  
hood. He died by a (very painful) disease. She died of  
*sesté. de cruel à maladie f. ind-4*  
grief (for the loss of) her son. He is dying. She was expiring  
*chagrin m. d'avoir perdu se mourir se mourir*  
with grief, when the fear of death at last wrested  
*de crainte f. art. enfin arracher ind-5*  
her secret from her.  
— m. \* lui.

*Quérir*, to fetch, is used in this form only, and after the verbs *envoyer*, *venir*, *aller*, as *envoyer quérir*, send for; *aller quérir*, go and fetch. This verb is confined to familiar conversation only.

*ACQUÉRIR*, to acquire.

*Part. pres.* acquérant. *Part. past.* acquis.

*Ind. pres.* acqui-ers, —iers, —iert, acquér-ons, —ez, acquièrent

*Imperf.* acquérois. *Pret.* acquis.

*Fut.* acquerrai. *Cond.* acquerrois.

*Imper.* acquiers, acquière, acquér-ons, —ez, acquièrent.

*Subj. pres.* acquièr-e, —es, —e, acquér-ions, —iez, acquièrent.

*Imperf.* acquisse.

*S'enquérir*, to enquire, and *requérir*, to request, to require; are conjugated as *acquérir*.

*Conquérir*, to conquer, is conjugated in the same manner, but it is almost obsolete in all simple tenses, except the preterit definite of the indicative. *Je conquis*, etc. and the imperfect of the subjunctive, *que je conquisse*, etc. It is very much used in the compound tenses.

*Ouïr*, to hear, is obsolete in several tenses. It is only used in the present of the infinitive *ouïr*, and participle past *ouï*; in the preterit definite of the indicative, *j'ouïs*, *tu ouïs*, *il ouït*, *nous ouîmes*, etc.; and the imperfect of the subjunctive, *que j'ouïsse*, *que tu ouïsses*, *qu'il ouît*, *que nous ouïssions*, etc. Its principal use is in the compound tenses, but then it is generally accompanied by a verb; as *Je l'ai* or *je l'avois ouï dire*, I have or I had heard it said.

*VÊTIR*, to clothe.

*Part. pres.* vêtant.\* *Part. past.* vêtu.

*Ind. pres.* vêts,\* vêts,\* vêt, vêtons, vêtez, vêtent.

*Imperf.* vêtois. *Pret.* vêtis.

*Fut.* vêtirai. *Cond.* vêtirois.

*Imper.* vêts,\* vête,\* vêtons, vêtez, vêtent.

*Subj. pres.* vête. *Imperf.* vêtisse.

This verb may be used through all its tenses, but seldom in the forms marked with an asterisk.

It is oftener used as a reflected verb, *se vêtir*.

*N. B.* Conjugate in the same manner *revêtir*, to invest; which is used through all its tenses, and *dévéter*, to divest, which is principally used as a reflected verb, and in some forms only.

## EXERCISES.

Send for the physician and follow exactly his advice. Go and  
*médecin suivez*  
 fetch my cane. Every day he acquired celebrity by  
*canne f. art. jour m. pl. de art. = f.*  
 works calculated to fix the attention of an enlight-  
*de art. ouvrage m. pl. fait pour 2*  
 ened public. That I would acquire riches at the  
*1 subj-2 de art.*  
 expense of my honesty! He had acquired by his merit  
*dépens m. pl. probité!*  
 great influence over the opinions of his contemporaries. I have  
*— f. sing. contemporain.*  
 inquired about that man (every where) and have not (been able)  
*de —là partout pu*  
 (to hear any thing of him). Who has requested it of  
*en avoir de nouvelles. Qui est-ce qui 3 4 en 2 \**  
 you? Sesostriis, king of Egypt, conquered a great part of Asia.  
*1 art.*  
 The formidable empire which Alexander conquered did not  
*2 1 —dre ind-6*  
 last longer than his life. I have heard that important  
*durer plus long-temps f. ouïr dire 2*  
 news. He dressed himself in haste and (went out) imme-  
*sing. 1. se vêtir \* à art. hâte f. sortir sur-le-*  
 diately. I wish she would dress the children with  
*champ. voudrais que vêtir sub-2*  
 more care. If his fortune permitted him, he would clothe all  
*de permettoit le lui*  
 the poor of the parish. Two servants invested him with his  
*paroisse f. domestique revêtir de*  
 ducal mantle. He only passed for a traveller, but  
*2 manteau m. 1. ne ind-2 que*  
 lately he has assumed the character of an envoy. It begins  
*depuis peu revêtir un \* envoyé. commencer*  
 to be very warm; it is time to (throw off some clothing.)  
*faire chaud; de se dévéter.*

*CUEILLIR, to gather.*

*Part. pres. cueillant. Part past, cueilli.*

*Ind pres. cueille. Imperf. cueillois. Pret. cueillie.*

*Fut.* cueilleraï. *Cond.* cueillerois.

*Imper.* cueille. *Subj. pres.* cueille. *Imperf.* cueillisse.

*N. B.* Conjugate in the same manner *accueillir*, to welcome, and *recueillir*, to collect.

*Saillir*, to project, is commonly used in the two participles, *saillant* and *sailli*; however, it is sometimes used in the following forms of the third person, *il saille*, *il sailloit*, *il saillera*, *il sailleroit*, *qu'il saille*, *qu'il saillit*. But *saillir*, to gush out, does not belong to this branch. It is a regular verb, conjugated like *finir*, *je saillis*, *tu saillis*, *ils saillissent*, etc. Its principal use is in the third persons.

**ASSAILLIR, to assault.**

*Part. pres.* assaillant. *Part. past.* assailli.

*Ind. pres.* assaille. *Imperf.* assaillois. *Pres.* assaillis.

*Fut.* assaillirai. *Cond.* assaillirois.

*Imper.* assaille. *Subj. pres.* assaille. *Imperf.* assaillisse.

*N. B.* *Tressaillir*, to start, is conjugated like *assaillir*.

#### EXERCISE.

I will gather with pleasure some of these flowers and  
 fruits, since you wish to have some. Do not gather  
*puisque être bien aise de en*  
 these peaches, before they are ripe. That is a country  
*f. pl. avant que ne subj-1 mûr. Ce pays*  
 where they neither reap corn, nor gather grapes. We  
*où, on ne recueillir ni blé ni \* raisin.*  
 shall collect in ancient history important and valuable  
*recueillir 2 1 de art. — 2 précieux 3*  
 facts. He received us in the most polite manner. Po-  
*fait 1. accueillir de 2 manière f. 1. art.*  
 verty, misery, sickness, persecution, in a word, all  
*f. art. f. art. maladie f. art. f. en*  
 the misfortunes in the world (have fallen upon) him.  
*malheur m. pl. de accueillir*  
 You will give six inches to that cornice; it will  
*voulez pouce m. pl. corniche f. f.*  
 project too much. That balcony projected too much; it  
*balcon m. ind-2 \**  
 darkened the dining-room. When Moses struck  
*obscurcir ind-2 Quand Moïse frapper*  
 the rock, there gushed out (of it) a spring of (fresh  
*ind-3 rocher m. il ind-3 en source f.*

running) water. The blood *gushed* from his vein with  
*vif 2* f. 1 ind-2 *veine* f.  
 impetuosity. We shall *assault* the enemy to-morrow in their  
 = pl. *demain*  
 entrenchments. Were we not *overtaken* by a horrible storm?  
*retranchement.* ind-3 *assailli* *tempête* f.  
 At every word they said to him concerning his son, the good  
*à chaque* *que on disoit* *de*  
 (old man) leaped for joy. Shall you not *shudder* with  
*vieillard* *tressaillir* ind-2 *de joie.* *tressaillir*  
 fear?  
*peur* f.

IRREGULAR VERBS OF THE THIRD CONJUGATION.

*Avoir*, to have, of which we have given the conjugation.  
 See p. 68.

*Ravoir*, to have again, is only employed in the present  
 of the infinitive, and even that in the familiar style. To  
 make any other use of it, is to introduce a barbarous mode  
 of expression.

*Choir*, to fall, is defective, and hardly ever used but in  
 this form, and the participle past *chu*.

DÉCHOIR, to decay.

(No Part pres.) Part. past, *déchu*.

Ind. pres. *déchois, déchois, déchoit, déchoyons, déchoyez,*  
*déchoient.*

(No Imperf.) Pret. *déchus.* Fut. *décherrai.* Cond. *dé-*  
*cherrois.*

Imper. *déchois, déchoie, déchoyons, déchoyez, déchoint.*

Subj. pres. *déchoie, déchoies, déchoie, déchoyi-ous, —ez, dé-*  
*choient.*

Imperf. *déchusse.*

*Echoir*, to fall to, to expire, has only the third person  
 of the present of the indicative now in use, *il échoit* or  
*échet*; no imperfect; pret. *j'échus*; fut. *j'écherrai*; cond.  
*j'écherrois*; no imperative; no present of the subjunctive;  
 imperf. *que j'échusse*; infinitive, *échoir*; part. pres. *échéant*;  
 part. past, *échu*.

These three verbs, *choir, déchoir* and *échoir* are con-  
 jugated with *être*, in their compound tenses.

*Falloir*, to be necessary, is an impersonal verb, of which  
 we have given the conjugation.



## EXERCISE.

I had apartments that I liked; I will endeavour to have them  
*un logement* *aimer* *veux essayer de* s.  
 again. Beware of falling. How has he fallen into po-  
*Prenez garde* inf-1. *Comment* *en pau-*  
 verty? Since the publication of his last work, he has much  
*vreté. Depuis* *dernier*  
 fallen in the esteem of the public. If he do not alter  
*déchoir*  
 his conduct, he will decline every day in his reputation  
 \* *déchoir de jour en jour* *de* —f.  
 and credit. He has put in the lottery, and he hopes  
 pr-pron. —m. *mis à* *loterie* f.  
 that a capital prize will fall (to his share). That bill of  
 \* art. *gros lot* m. *échoir* *lui* *lettre*  
 exchange has expired. The first term expires at Midsummer.  
*change* *échoir.* *terme* m. *à la Saint Jean.*  
 You have drawn on me a bill of exchange; when is it payable?  
*tirer sur moi* *échoir.*  
 I did not believe that I must so soon (have taken) that journey.  
*croyois* sub-2 *faire* *voyage* m.  
 He must have sunk under the efforts of (so many)  
 ind-4 *que succomber* sub-2 *tant de*  
 enemies.

## MOUVOIR, to move.

*Part. pres.* mouvant. *Part. past.* mu.

*Ind. pres.* meus, meus, meut, mouv-ons,—es, meuvent.

*Imperf.* mouvois. *Pret.* mus.

*Fut.* mouvrai. *Cond.* mouvrais.

*Imper.* meus, meuve, mouvons, mouvez, meuvent.

*Subj. pres.* meuv-e,—es,—e, mouv-ions,—iez, meuvent.

*Imperf.* musse.

*N.B.* Conjugate in the same manner *émouvoir*, to stir up, to move, and *promouvoir*, to promote, and *démouvoir*, to make one desist.

The first, whether employed in an actual or figurative sense, is much used. The second is the proper expression in speaking of a dignity. The third, which is a law-term, is now only used in the present of the infinitive.

## PLEUVOIR, to rain (impersonal).

*Part. pres.* pleuvant. *Part. past.* plu.

*Ind. pres.* il pleut. *Imperf.* il pleuvoit. *Pret.* il plut.

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*Fut.* il pleuvra. *Cond.* il pleuvroit.  
*Sub. pres.* qu'il pleuve. *Imperf.* qu'il plût.

### EXERCISE.

The spring which *moves* the whole machine is very inge-  
*ressort m.* 2 *lout 1* — f.  
 nious, though very simple. It was *passion* which *moved*  
 = *quoique* — *Ce ind-1 art.* f. *ind-4*  
 him to that action. Can you doubt that the soul, though it  
 = f. *Pouvez*  
 is spiritual, *moves* the body at pleasure? That is a man whom  
 — *ne sub-1* *d sa volonté. Ce*  
 nothing *moves*. We had scarcely lost sight of land  
*émouvoir.* *d peine perdu vue f. 3* 2 *art. terre f. 1*  
 when there arose a violent tempest. We were *moved*  
*que il s'émouvoir ind-2* *grande tempête f.*  
 with fear and pity. When the famous d'Aguesseau was  
*de craintef.* *pr. pitié f.* *Quand célèbre*  
*promoted* to the dignity of chancellor, all France shewed  
 = f. *chancelier art. f. en témoigner*  
 the greatest joy. That bishop well deserved, by his  
*ind-3* f. *évêque mériter ind-2*  
 talents and by his virtues, that the king should *promote* him to  
sub-2  
 the dignity of primate. The people think that it *rains*  
primat. *sing. croit* de art.  
 frogs and insects at certain seasons. It will  
*grenouille f. pl.* *pr. art. insecte m. pl. en* — *temps pl.*  
 not rain to day, but I (am fearful) of its *raining* to-  
aujourd'hui *craindre que* \* *ne sub-1*  
 morrow.

### POUVOIR, to be able.

*Part. pres.* pouvant. *Part. past, pu.*  
*Ind. pres.* puis or peux, peux, peut, pouv-ons, — ez, peuvent.  
*Imperf.* pouvois. *Pret. pus.*  
*Fut.* pourrai. *Cond.* pourrois. (No Imperative).  
*Subj. pres.* puisse. *Imperf.* pûsse.

REMARK. Conversation and poetry admit the expression  
*je peux*; but in interrogations, *je puis* alone is used. Say  
*puis-je* and not *peux-je*.

### SAVOIR, to know.

*Part. pres.* sachant. *Part. past, su.*  
*Ind. pres.* sais, sais, sait, savons, savez, savent.  
*Imperf.* savois. *Pret. sus.* *Fut.* saurai. *Cond.* saurois.

*Imper.* sache, sache, sachez, sachez, sachent.

*Subj. pres.* sache. *Imperf.* susses.

*Seoir*, to become, to befit, is not used in the infinitive, except sometimes in the participle present, *seyant*. In other moods, it is only used in the third person of the simple tenses, *il sied, ils siéent, il seyoit, il siéra, il siéroit, qu'il siée*. It is without preterit in the indicative, without imperfect in the subjunctive, and without compound tenses. But *seoir*, to sit, is used only in these two forms, *séant* and *sis* of the infinitive.

*ASSEOIR, to sit.*

*Part. pres.* asseyant. *Part. past,* assis.

*Ind. pres.* assieds, assieds, assied, assey-ons, —ez, —ent,

*Imperf.* asseyois. *Pret.* assis.

*Fut.* assierai, or asseyerai. *Cond.* assiérais, or asseyerois.

*Imper.* assieds, asseye, assey-ons, —ez, —ent.

*Subj. pres.* asseye. *Imperf.* assisse.

*N. B.* This verb is oftener used as a reflected verb, *s'asseoir*, to sit down. The compound verb *rasseoir*, meaning either to sit again, to calm, or to sit down again, is conjugated in the same manner.

#### EXERCISE.

When he arrived at home, he (was quite exhausted).  
 ind-4 with *être chez lui* *n'en pouvoir ind-2 plus*  
 The minister had (so many) people at his *levée* that  
*ministre ind-2 tant de monde à audience*  
 could not speak to him. Are you afraid that he will  
 ind-3 \* 2 *craigniez 1 pouvoir*  
 not accomplish that affair? I know that he is not your  
 sub-1 *venir à bout de de*  
 friend, but I know likewise that he is a man of probity. Let  
 pl. *aussi \* bien.*  
 them know that their pardon depends on their submission.  
*grâce dépendre de soumission.*  
 I could wish that he knew a little better his lessons. Let  
*désirer cond-1 sub-2*  
 us see if this new-fashioned gown becomes you, or  
*voyons d'un goût nouveau 2 robe f. 1*  
 not. Be assured that colours too gaudy will not become you.  
 nor. art. f. *voyant*  
 The headdress which that lady wore became her very ill.  
*coiffure f. que porter ind-2 ind-2 lui*

These colours *become* you so well, you (would do wrong)  
 part. pres. *avoir tort* cond-1  
 to wear any others. *Set* that child in this arm-chair, and  
*de en porter de* *asseoir* m. *fauteuil* m.  
 take care lest he fall. I will *sit down* on the top of that  
*prenez garde que ne* subj.-1 *s'asseoir* *sommet* m.  
 hill, whence I shall discover a prospect no less magnifi-  
*côteau* m. *découvrir* *scène* f. —  
 cent than diversified. We (were seated) on the banks  
*que* *varié* *s'asseoir* ind-6 *bord* m. pl.  
 of the Thames, whence we (were contemplating) *myriads*  
*Tamise* f. ind-2 *de art. millier*  
 of vessels, which bring, every year, the riches of the two  
*vaisseau* *apporter* art.  
 hemispheres.

VOIR to see.

*Part. pres. voyant. Part. past, vu.*  
*Ind. pres. vois, vois, voit, voyons, voyez, voient.*  
*Imperf. voyois. Pret. vis. Fut. verrai. Cond. verrois.*  
*Imper. vois, voie, voyons, voyez, voient.*  
*Subj. pres. voie, voies, voie, voyions, voyiez, voient.*  
*Imp. visse.*

*Revoir*, to see again, and *entrevoir*, to have a glimpse of, are conjugated in the same manner; but *prévoir*, to foresee, has a difference in the future and the conditional, where it makes *je prévoirai*, etc., *je prévoirois*, etc.

*Pourvoir*, to provide, differs likewise in some things; it makes in the preterit definite, *je pourvus*, *tu pourvus*, etc.; in the future, *je pourvoirai*, etc., in the conditional, *je pourvoirois*, etc.; and in the imperfect of the subjunctive, *que je pourvusse*, etc.

*Surseoir*, to supersede, though a compound of *seoir*, is conjugated like *voir*, except in the future and conditional, where it makes *je surseoirai*, etc., *je surseoirais*, etc.; its participle past is *sursis*.

VALOIR, to be worth.

*Part. pres. valant. Part. past, valu.*  
*Ind. pres. vaux, vaux, vaut, valons, valez, valent.*  
*Imperf. valois. Pret. valus. Fut. vaudrai. Cond. vaudrois.*  
*Imper. vaux, vaille, valons, valez, vaillent.*  
*Subj. pres. vaille, vailles, vaille, val-iens, —iez, vaillent.*  
*Imperf. valusse.*

## Of the Irregular Verbs.

*N. B. Revaloir*, to return like for like, and *équivaloir*, to be equivalent, are conjugated in the same manner; but *prévaloir*, to prevail, makes in the present of the subjunctive *que je prévale, que tu prévalues, qu'il prévale, que nous prévalions*, etc.

*Vouloir*, to be willing.

*Part. prés. voulant. Part. past. voulu.*

*Ind. prés. veux, veut, voulez, veulent.*

*Imperf. voulois, Prép. voulu.*

*Part. voudrai. Cond. voudrais.*

*Subj. prés. veuille, —es, —e, voulions, veuillez, veuillent.*

*Imperf. voulusse.*

*N. B.* This verb is sometimes employed in the imperative, *veille, veillons, veuillez*, but then its signification is different, particularly in the second person plural. It means, *have the intention, the goodness, the resolution.*

## EXERCISE.

See the admirable order of the universe: does it not announce

— 2 m. 1

a supreme architect? Has he again seen with pleasure his

— 2 artisan m. 1.

country and his friends? (Had he had a glimpse of) the dawn

of this fine day? To finish their affairs, it would be necessary

for them to (see one another). I clearly foresaw, (from that

time), all the obstacles he would have to surmount. Would you

have the judge (put off) the execution of the sentence that

He had pronounced? I shall not put off the pursuit of that

affair. If men do not provide (for it), God will provide for

it. Would this book be good for nothing? You have not paid

for this ground more than it is worth; (are you afraid) that it is

not worth six hundred pounds? Let us take

arbitrators. One ounce of gold is equivalent to fifteen ounces of

arbitre

once f.

valoir \*

is worth; (are you afraid) that it is

not worth six hundred pounds? Let us take

arbitrators. One ounce of gold is equivalent to fifteen ounces of

arbitre

once f.

valoir \*

is worth; (are you afraid) that it is

not worth six hundred pounds? Let us take

arbitrators. One ounce of gold is equivalent to fifteen ounces of

arbitre

once f.

valoir \*

is worth; (are you afraid) that it is

not worth six hundred pounds? Let us take

arbitrators. One ounce of gold is equivalent to fifteen ounces of

*direx.* Doubt not that reason and truth will prevail  
 at last. I can and will tell the truth. If you are  
 à la longue pron. dire le  
 willing, he will be willing too. Let us resolve to resist our  
 passions, and we shall be sure to conquer them. (Be so good as)  
 to lend me your grammar.  
 \* *préter*.

IRREGULAR VERBS OF THE FOURTH CONJUGATION.

BRANCH 1. *Rendre*.

*RÉSOLURE, to resolve.*

*Part. pres. résolvant. Part. past, résolu or résous.*  
*Ind. pres. résous, résous, résout, résolv-ons, —ez, —ent.*  
*Imperf. résolvois. Prét. résolu.*  
*Fut. résoudrai. Cond. résoudrois.*  
*Imper. résous, résolve, résolv-ons, —ez, —ent.*  
*Subj. pres. résolve. Imperf. résolusse.*

*N. B.* This verb has two participles past, viz. *résolu*, when it means decided, and *résous*, when it means reduced into: in this last sense, it has no feminine.

*Absoudre*, to absolve, defective, is conjugated like *résoudre*; it has neither preterite definite in the indicative, nor imperfect in the subjunctive; its participle past is *absous*, for the masculine, and *absoute*, for the feminine.

*Dissoudre*, to dissolve, is conjugated like *absoudre*, has the same irregularities, and wants the same tenses.

*COUDRE, to sew.*

*Part. pres. cousant. Part. past, cousu.*  
*Ind. pres. couds, couds, coud, cousons, cousez, cousent.*  
*Imperf. cousois. Prét. cousis. Fut. coudrai. Cond. coudrois.*  
*Imper. couds. Subj. pres. couse. Imperf. coussisse.*

*N. B.* *Découdre*, to unsew, and *recoudre*, to sew again, are conjugated in the same manner.

*METTRE, to put.*

*Part. pres. mettant. Part. past, mis.*  
*Ind. pres. mets, mets, met, mettons, mettez, mettent.*  
*Imperf. mettois. Prét. mis. Fut. mettrai. Cond. mettrois.*  
*Imper. mets. Subj. pres. mette. Imperf. misse.*

*N. B.* Conjugate in the same manner *admettre*, to admit; *commettre*, to commit; *compromettre*, to compromise; *démettre*, to turn out, to put out of joint; *omettre*, to omit; *permettre*, to permit; *promettre*, to promise; *remettre*, to put again, to restore; *soumettre*, to subject; *transmettre*, to transmit; and *s'entremettre*, to intermeddle.

## EXERCISE.

Wood which is burned resolves itself into  
 art. bois m. on \* brûler ind-1 se résoudre \* en  
 ashes and smoke. Have they resolved on peace or  
 cendre f. pr. fumée f. on \* art. f. art.  
 war? The fog has resolved itself into rain. Could  
 f. brouillard m. se résoudre ind-4 \* pluie f. \*  
 that judge thus lightly absolve the guilty?  
 si légèrement con-1 coupable m. pl. art.  
 Strong waters dissolve metals. Those drugs (were  
 fort 2 f. pl. 1 art. on 1 drogue 3  
 dissolved) before they were put into that medicine. My  
 ind-4 2 avant que de les mettre remède m.  
 daughter was sewing all day yesterday. That piece is not well  
 ind-3 \* hier m.  
 sewed; it must (be sewed over again). Unpick that lace,  
 la inf-1 découdre dentelle f.  
 and sew it again very carefully. Does he set a great  
 2 1 avec beaucoup de soin mettre  
 value upon riches? I never admitted those principles. Has  
 prix m. d art.  
 he committed that fault? If he would take my advice, he would  
 faute f. me croyoit  
 resign his charge in favour of his son. He  
 se démettre cond-1 de f. en =  
 put his arm (out of joint) yesterday. I will  
 se démettre ind-3 \* art. bras m. \*  
 omit nothing that depends on me to serve you. God  
 de ce dépendre ind-7 de pour  
 frequently permits the wicked to prosper. Put  
 souvent que méchant m. pl. \* prospérer subj-1 remettre  
 this book in its place again. Under whatever form of govern-  
 à —f. \* quelque gouverne-  
 ment you (may live); remember that your first duty  
 meht m. que viviez devoir m.  
 is to be obedient to the laws. It frequently happens that  
 de soumis arriver  
 fathers transmit to their children both their vices and their  
 art. \*

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virtues. He has long *meddled* with public affairs;  
*long-temps s'entremettre de art.* 2 1  
 but his endeavours have not been crowned with success.  
*effort couronner de art. m.*

### MOUDRE, to grind.

*Part. pres.* moulant. *Part. past,* moulu.  
*Ind. pres.* mouds, mouds, moud, mou-lous, —ez, —ent.  
*Imperf.* moulois. *Pres. pret.* moulus. *Fut.* moudrai.  
*Cond.* moudrois.  
*Imper.* mouds, moule, moulons, moulez, moulent.  
*Subj. pres.* moule. *Imperf.* moulusse.

*N. B.* In the same manner are conjugated, *émoudre*, to grind (knives, razors, etc.), and *remoudre*, to grind again.

### PRENDRE, to take.

*Part. pres.* prenant. *Part. past,* pris.  
*Ind. pres.* prends, prends, prend, pren-ons, —ez, prennent.  
*Imperf.* prenois. *Pres. pret.* pris. *Fut.* prendrai. *Cond.* prendrois.  
*Imper.* prends, prene, prenons, prenez, prennent.  
*Subj. pres.* prenne, —es, —e, pren-ions, —iez, —ent.  
*Imperf.* prisse.

*N. B.* Conjugate in the same manner *apprendre*, to learn; *comprendre*, to comprehend, to understand; *dépendre*, to separate; *désapprendre*, to unlearn; *entreprendre*, to undertake; *se méprendre*, to mistake, to be deceived; *repandre*, to take again, to reply; and *surprendre*, to surprise.

### ROMPRE, to break.

*Part. pres.* rompant. *Part. past,* rompu.  
*Ind. pres.* romps, romps, rompt, romp-ens, —ez, —ent.  
*Imperf.* rompois. *Pres. pret.* rompis.  
*Fut.* romprai. *Cond.* romprois.  
*Imper.* romps, rompe, rompons, rompez, rompent.  
*Subj. pres.* rompe. *Imperf.* rompisse.

*N. B.* In the same manner are conjugated *corrompre*, to corrupt, and *interrompre*, to interrupt.

### EXERCISE.

I took great pains; but, at last, I ground all the coffee.  
*ind-3 beaucoup de sing. enfin confiné.*  
 Grind these razors with care. These knives (are just)  
*rasoir m. couteau m. avoir d'être*



## Of the Irregular Verbs.

*ground.* This grain is not sufficiently *ground*, it should be  
*assez* *falloir* ind-1 *le*  
*ground* again. I wish that you may *take* courage. What news  
 inf-1 *vouloir* \*  
 have you *learnt*? *Philosophy comprehends* logic,  
 f. pl. art. art. *logique* f. art.  
*ethics, physics, and metaphysics.* It is (with difficulty)  
*morale* f. art. *physique* f. art. *métaphysique* f. art. *ce difficilement*  
 that he *divests himself* of his opinions. He has *forgotten* all  
*que se déprendre désapprendre*  
 that he *knew*. I fear you will *undertake* a task above  
*ce que* ind-2. *que ne* subj-1 *tâcher. au-dessus de*  
 your strength. Could he have been *mistaken* so grossly? I  
 f. pl. \* cond-2 *grossièrement*?  
*reproved* him continually for his faults, but (to no purpose.)  
*reprendre* ind-2 *sans cesse de défaut inutilement.*  
 We *surprised* the enemy, and cut them in pieces. In the  
 ind-3 pl. *tailler en* à  
 middle of the road the axletree of our carriage *broke*.  
*chemin essieu m. carrosse se rompre* art.  
 Bad company *corrupts* the minds of young people. Why do  
 f. pl. sing. *gens. Pourquoi*  
 you *interrupt* your brother, when you see him busy?  
*quand occupé?*

## SUIVRE, to follow.

*Part. pres.* suivant. *Part. past,* suivi.

*Ind. pres.* suis, suis, suit, suivons, suivez, suivent.

*Imperf.* suivais. *Pret.* suivis. *Fut.* suivrai. *Cond.* suivrais.

*Imper.* suis, suive, suivons, suivez, suivent.

*Subj. pres.* suive. *Imperf.* suivisse.

*N. B.* *S'ensuivre*, to ensue, only used in the third person singular and plural of every tense; and *poursuivre*, to pursue; are conjugated in the same manner.

## VAINCRE, to conquer, to vanquish.

*Part. pres.* vainquant. *Part. past,* vaincu.

*Ind. pres.* vains,\* vains,\* vainc,\* vainqu-ons,\* —ez, —ent.

*Imperf.* vainquais. *Pret.* vainquis.

*Fut.* vaincrai. *Cond.* vaincrais.

*Imper.* vains,\* vainque, vainquons,\* vainqu-ez, —ent.

*Subj. pres.* vainque. *Imperf.* vainquisse.

*N. B.* All the persons of this verb, marked with an asterisk, are very little used. Conjugate in the same manner *convaincre*, to convince; which is used in all its tenses and persons.

BATTRE, to beat.

*Part. pres.* battant. *Part. past,* battu.

*Ind. pres.* bats, bats, bat, battons, battez, battent.

*Imperf.* battois. *Prët.* battis. *Fut.* battrai. *Cond.* battrais.

*Imper.* bats. *Subj. pres.* batte. *Imperf.* battisse.

Conjugate in the same manner, *abattre*, to pull down; *combattre*, to fight; *s'ébattre*, to rejoice (an old word, almost out of use); and *rebattre*, to beat again, to repeat tediously.

*Etre*, to be, which has already been conjugated at length.

VIVRE, to live.

*Part. pres.* vivant. *Part. past,* vécu.

*Ind. pres.* vis, vis, vit, vivons, vivez, vivent.

*Imperf.* vivois. *Prët.* vécus. *Fut.* vivrai. *Cond.* vivrais.

*Imper.* vis. *Subj. pres.* vive. *Imperf.* vécusse.

*N. B.* Conjugate in the same manner *revivre*, to revive; and *survivre*, to survive.

EXERCISE.

(For a long while) we followed that method, which was  
*long-temps* 2 *ind-3* 1 f. *ind-2*  
only calculated to mislead us. What (is the consequence?) See  
*ne que propre égarer Que s'ensuivre*  
the errors which have sprung from that proposition,  
*s'ensuivre ind-4* f. pl. — f.  
which appeared so true. We pursued our course, when some  
*ind-2 suivre ind-2 chemin lorsque de art.*  
cries which came from the midst of the forest, excited  
*cri m. pl. \* sortis fond m. forêt f. porter ind-3*  
terror into our souls. The Greeks vanquished the Persians  
*art. effroi m. Grec Pers*  
at Marathon, Salamis, Platea, and Mycale. I have, at  
*à pr. Salamine pr. Platée pr.*  
last, convinced him, by such powerful reasons, of the  
*de art. si fort 2 f. pl. 1*  
enormity of his fault, that I (have no doubt) but he will  
= *faute f. ne douter nullement que ne*  
repair it. It is during winter that they thrash the  
*réparer subj-1 C'est pendant art. on battre*  
corn in cold countries. The enemy was so completely  
*froid 2 art. pays m. pl. 1. pl. —ment*  
beaten in that engagement, that he was forced to abandon thirty  
*rencontre f. pl. de*

leagues of the country. The cannon (*beat down*) the tower.  
*lieue* f. \* *pays* canon *abat*tre ind-3 *tour* f  
 They were *fighting* with unexampled fury, when a  
 \* ind-2 *un sans exemple* 2 *acharnement* m. 1  
*panic* terror made them take flight, and dispersed them  
*panique* 2 = f. 1 ind-3 *leur* art. *suite* f.  
 in an instant. *Beat* these mattresses again. Happy those who  
 — m. *Rebattre* *matelas* m. pl. \*  
*live* in solitude! Long *live* that good king!  
 art. *retraite* f. *que* 1 *long-temps* 4 subj-1 3 2  
 He did not long *survive* a person who was so dear to him.  
 ind-3 *à* f. art.  
 Fathers *live again* in their children. He was in a strange dejection  
 — *accable-*  
 of mind; the news which he has received has  
*ment* f. pl. f. pl. *ont fait*  
 revived him.  
 inf-1.

BRANCH II. *Plaire*.

*Braire*, to bray, a verb defective, is only used in the present of the infinitive; in the third persons of the present, and the future of the indicative, *il brait*, *ils braient*, *il braira*, *ils brairont*; and the present of the conditional, *il brairoit*, *ils brairoient*. However it may be used with propriety in the other persons, when a comparison with an ass requires it.

## FAIRE, to do, to make.

*Part. prés.* faisant. *Part. past.* fait.

*Ind. pres.* fais, fais, fait, faisons, faites, font.

*Imperf.* faisais. *Pret. fis.* *Fut.* ferai. *Cond.* ferois.

*Imper.* fais, fasse, faisons, faites, fassent.

*Subj. pres.* fasse. *Imperf.* fisse.

N. B. In the same manner are conjugated, *contrefaire*, to counterfeit, to mimic; *désfaire*, to undo; *refaire*, to do again; *satisfaire*, to satisfy; *surfaire*, to exact, to ask too much; and *redésfaire*, to undo again. These four verbs, *forfaire*, to trespass; *malfaire*, to do ill; *mésfaire*, to misdo; and *parfaire*, to perfect; are only used in this form, and the participle past, *forfait*, *malfait*, *mésfait* and *parfait*.

## TRAIRE, to milk (defective).

*Part. pres.* trayant. *Part. past.* trait.

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*Ind. pres.* trais, trais, trait, trayons, trayez, traient.

*Imperf.* trayois. (No pret.) *Fut.* trairai. *Cond.* traistrois.

*Imper.* trais, traye, trayons, trayez, traient.

*Subj. pres.* traye. (No imperf.)

*N. B.* Conjugate in the same manner *attirer*, to allure; *abstraire*, to abstract, used only in this form, the participle past, the present and the future of the indicative, and the present of the conditional; *distraindre*, to divert from; *extraire*, to extract; *retraitre*, to fine-draw; *retraitre*, to redeem; *soustraire*, to subtract, to take from. All these verbs are principally used in the compound tenses; though some of them may be used in the simple tenses which they have.

### EXERCISE.

What will you have him do? Do not make (so much) noise. *Que vouloir* \* *que il subj-1* *tant*  
Do they never exact? That woman mimicked  
*de bruit* *ind-2*

all the persons whom she had seen: that levity rendered  
f. pl. *que* f. pl. *légèreté* f. *ind-3*  
her odious. It was with difficulty he (divested himself) of the  
f. *ind-3* *peine que se défaire*  
false opinions which had been given him in his infancy. Could  
— f. *on* \* f. pl. *lui* f.

it be possible that we should not again make a journey to Paris,  
subj-2 art. \* *voyage de*

Rome, and Naples? He says that you have offended him,  
pr. pr. *dit* *offensé*  
and that, if you do not satisfy him quickly, he will find

*promptement* art.  
means to satisfy himself. Every night she milked  
*moyen sing. de se lui-même. tout art. soir m. pl. ind-2*  
her sheep, which gave her a great quantity of wholesome milk.

*brebis pl. ind-2 lui sain 2 lait m. 1.*  
Have you milked your goats? Are the cows milked?

*chèvre f. pl. vache f. pl. art.*  
Salt is good to entice pigeons. You will never know  
*sel m. pour attirer art. m. pl. connaître*

the nature of bodies, if you abstract not their accessory  
art. = 2

qualities from those which are inherent (in them). The least  
= f. 1 — *leur moindre*  
thing (diverts his attention). Will you not extract that charming  
*le distraire*

passage? Have you *darned* your gown? Should he not *redeem*  
*rentraire*  
 that land? What! would you have *me screen* those  
*Quoi!* ind-1 \* *que je soustraire* sub-1  
 guilty persons from the rigour of the laws?  
*coupable* m. pl. \* *à* *rigueur* f.

BRANCH III. *Parôître.*

*Naître, to be born.*

*Part. pres.* naissant. *Part. past.* né.

*Ind. pres.* nais, nais, nait, naissons, naissez, naissent.

*Imperf.* naissois. *Pret.* naquis. *Fut.* naîtrai. *Cond.* naîtrois.

*Imper.* nais. *Subj. pres.* naîsse. *Imperf.* naquisse.

This verb is conjugated in its compound tenses with *être*.

*Renaitre*, to be born again, is conjugated in the same manner: but it has no participle past, and, consequently, no compound tenses.

*Paître, to graze (defective).*

*Part. pres.* paissant. *Part. past.* pu.

*Ind. pres.* pais, pais, pait, paissions, païssez, paissent.

*Imperf.* paissois. (No pret.) *Fut.* paîtrai. *Cond.* paîtrois.

*Imper.* pais. *Subj. pres.* païsse. (No Imperf.)

*N. B. Repaître*, to feed, to bait, is conjugated in the same manner, but it has all its tenses. It makes, in the preterit definite of the indicative, *je repus*, etc.; and in the imperfect of the subjunctive, *que je repusse*, etc.

## EXERCISE.

Was not Virgil born at Mantua? It is from that poisoned  
 ind-3 *Mantoue.* Ce *empoisonné* 2  
 source that have arisen all the cruel wars that have desolated  
 f. 1 *que naitre* f. pl. f. pl. *désoler*  
 the universe. The fables say, that as soon as Hercules had  
 f. dit *aussitôt que Hercule* h. m.  
 (cut off) one of the heads of the hydra, others  
*couper tête* f. pl. *hydre* f. *d'autres* 2 il  
 sprang up. While their united flocks  
*en renaitre* ind-2 1 *tandis que réuni* 2 *troupeau* m. pl. 1  
 fed on the tender and flowery grass, they sung  
*paître* ind-2 \* 2 *fleuri* 3 *herbe* f. 1 *chanter* ind-2  
 under the shade of a tree the sweets of a rural life.  
 à ombre *douceur* f. pl. *champêtre* 2 f. 1

## Of the Irregular Verbs.

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Your horses have not *fed* to-day; you must have  
*repâître d'aujourd'hui* : il \* *faire*  
 them *fed*. That is a man who *thirsts* (after nothing)  
 inf-1. *ce ne se repâître de* \*  
 but blood and slaughter.  
*que* : *pr. carnage-m.*

### BRANCH IV. *Réduire.*

*Bruire*, to roar, is defective, being only used in this form; in the present, *bruyant*, which is oftener used as a mere adjective, *des flots bruyans*; and in the third person of the imperfect of the indicative, *il bruvoit, ils bruvoient*. *Luire, reluire*, to shine, to glitter; are only irregular in the participle past; *lui, relui*, these two verbs have neither the preterit definite, nor the imperfect of the subjunctive, at least in use.

*Nuire*, to hurt, has the same irregularity; its participle past is *nui*, but it has all the tenses.

### CONFIRE, to pickle.

*Part. pres. confisant. Part. past, confit.*

*Ind. pres. conf-is, —is, —it, —ison, —isez, —isent.*

*Imperf. confisois. Pret. confis.*

*Fut. confirai. Cond. confirois.*

*Imper. confis. Subj. pres. confisse. Imperf. confisse.*

Its derivative *déconfire*, to discomfit, to rout, is now almost obsolete.

*Circoncire*, to circumcise; and *suffire*, to suffice; are conjugated like *confire*, except in the participle past, where they make *circoncis* and *suffi*.

### EXERCISE.

The thunder which roared from afar, an-  
*tonnerrem. bruire* ind-2 *dans* art. *lointain* m.  
 nounced a dreadful storm. They heard roar the waves  
 ind-2 *terrible* 2 *orage* m. 1. *on* ind-2 inf-1 *flot* m. pl.  
 of an agitated sea. That street is too noisy for those who  
*agité* 2 *mer* f. 1. *rue* *bruyant*  
 love retirement and study. I (have a glimpse of) some-  
 art. *retraite* f. art. *entrevoir* *quelque*  
 thing that shines through those trees. A ray of hope  
*chose* *au travers de* *rayon* m.  
 shone upon us in the midst of the misfortunes which over-  
 ind-4 \* *à* *milieu* *malheur* m. pl. *ac-*  
 whelmed us. Every thing is well rubbed in that house: every  
*cabler* ind-2. *frotté*

## Of the Irregular Verbs.

thing *shines*, even the floor. Would he not have hurt  
*y reluire jusqu'à plancher m.* \* cond-2  
 you in that affair? Jesus-Christ was *circumcised* eight days after

his birth. Will you *preserve* these peaches with sugar,  
*naissance f.* \* *confire* d art. *sucré m.*  
 with honey, or with brandy? Have you *pickled*  
 art. *miel m.* art. *eau-de-vie f.* de art.  
 cucumbers, purslane, and sea-fennel? If  
*concombre m. pl. pr. art. pourpier m. pr. art. perce-pierre f.*  
 he loses his lawsuit, all his property will not *suffice*.  
*procès m. bien*

## DIRE, to say.

*Part. pres. disant. Part. past, dit.*  
*Ind. pres. dis, dis, dit, disons, dites, disent.*  
*Imperf. disois. Pret. dis. Fut. dirai. Cond. dirois.*  
*Imper. dis, dise, disons, dites, disent.*  
*Subj. pres. dise. Imperf. disse.*

N. B. Conjugate *redire*, to say again, in the same manner; also, the other compounds of *dire*, viz. *dédire*, to unsay; *contredire*, to contradict; *interdire*, to forbid; *médire*, to slander; and *prédire*, to foretel; except that the second person plural of the present of the indicative and of the imperative is regular: *vous dédisez, contredisez, interdisez, médisez, prédisez. Maudire*, to curse, varies by taking two *s* in the following forms; *nous maudissons, vous maudissez, ils maudissent; je maudissois; qu'il maudisse; maudissons, maudissez, qu'ils maudissent; que je maudisse, que tu maudisses, etc. maudissant.*

## ÉCRIRE, to write.

*Part. pres. écrivant. Part. past, écrit.*  
*Ind. pres. écris, écris, écrit, écriv-ons, -ez, -ent.*  
*Imperf. écrivois. Pret. écrivis.*  
*Fut. écrirai. Cond. écrirois.*  
*Imper. écris. Subj. pres. écrive. Imperf. écrivasse.*

N. B. Conjugate in the same manner, *circonscrire*, to circumscribe; *décrire*, to describe; *inscrire*, to inscribe; *prescrire*, to prescribe; *proscrire*, to proscribe; *récrire*, to write again; *souscrire*, to subscribe; *transcrire*, to transcribe.

## LIRE, to read.

*Part. pres. lisant. Part. past, lu.*

*Ind. pres.* lis, lis, lit, lisons, lisez, lisent.

*Imperf.* lisois. *Pret. lus,* *Fut.* lirai. *Cond.* lirois.

*Imper.* lis. *Subj. pres.* lise. *Imperf.* lusse.

*N. B.* Conjugate in the same manner *relire*, to read over again, and *élire*, to elect.

**RIRE, to laugh.**

*Part. pres.* riant. *Part. past,* ri.

*Ind. pres.* ris, ris, rit, rions, riez, rient.

*Imperf.* riois. *Pret.* ris. *Fut.* rirai. *Cond.* rirois.

*Imp.* ris. *Subj. pres.* rie. *Imperf.* risse.

*N. B.* *Sourire*, to smile, is conjugated in the same manner.

*Frire*, to fry, is defective, having only the present of the infinitive, and the participle past, *frit*; in the indicative, the three persons singular of the present tense, *je fris, tu fris, il frit*; all the persons of the future and the conditional, *je frirai, nous frirons, tu frirais, vous fririez*, etc.; and in the imperative, the second person singular, *fris*: to supply the place of the other forms, we make use of the verb *faire*, and the infinitive *frire*; as, *faisant frire, je faisais frire*, etc. this verb is used through all its compound tenses.

**EXERCISE.**

Always speak truth, but with discretion. Never contradict  
*dire art. f.*  
 (any one) in public. You thought you were serving me in  
*personne en penser ind-4 \* \* inf-1 en*  
 speaking thus: well, (let it be so); you shall not be con-  
*parler ainsi eh bien soit en dé-*  
 tradicted. What! would you forbid him a communication  
*dire quoi! \* interdire —f.*  
 with his friends? That woman who slandered every one,  
*ind-2 dé*  
 soon lost all kind of respect. You had foretold that  
*ind-5 espèce f. considération*  
 event. Let us curse no one; let us remember that our law  
*ne personne se rappeler*  
 forbids us to curse even those who persecute us. Write every  
*défendre \* de persécuter tout art.*  
 day the reflections which you make on the books which you  
*pl.*  
 read. Did he not read that interesting history with (a great



deal) of pleasure? God is an infinite being who is *circum-*  
*scribed* neither by <sup>2</sup> time nor <sup>2</sup> place. Shall you not *de-*  
<sup>ni</sup> <sup>art.</sup> <sup>ni</sup> <sup>pr. art.</sup> <sup>lieu</sup> <sup>m. pl.</sup>  
*scribe* in that episode the dreadful tempest which assailed your  
<sup>—m.</sup> <sup>horrible</sup> <sup>2</sup> <sup>f. 1</sup>  
hero? Have those soles and *whittings* *fried*. If you wish  
<sup>faire</sup> <sup>1</sup> <sup>—</sup> <sup>pron.</sup> <sup>merlan</sup> <sup>3</sup> <sup>inf-1</sup> <sup>2</sup> <sup>vouloir</sup>  
to form your taste, *read* over and over, unceasingly, the  
<sup>\*</sup> <sup>\*</sup> <sup>relire</sup> <sup>sans cesse</sup>  
ancients. He was *elected* by a great majority of voices. We  
<sup>ind-4</sup> <sup>d</sup> <sup>majorité</sup> <sup>f.</sup>  
have *laughed* heartily and have resolved to (go on). He  
<sup>de bon cœur</sup> <sup>nous</sup> <sup>résolu</sup> <sup>de continuer</sup>  
did not answer him (any thing): but he *smiled* at him,  
<sup>répondre</sup> <sup>ind-3</sup> <sup>lui</sup> <sup>rien</sup> <sup>ind-3</sup> <sup>\*</sup> <sup>lui</sup>  
as a sign of approbation, in the kindest manner.  
<sup>en</sup> <sup>\*</sup> <sup>—</sup> <sup>de</sup> <sup>gracieux</sup> <sup>2</sup> <sup>air</sup> <sup>m. 1.</sup>

### BOIRE, to drink.

*Part. pres.* buvant. *Part. past.* bu.

*Ind. pres.* bois, bois, boit, buvons, buvez, boivent.

*Imperf.* buvois. *Pret. bus.* *Fut.* boirai. *Cond.* boirois.

*Imper.* bois, boive, buvons, buvez, boivent.

*Subj. pres.* boive, —e, —e, buv-ions, buviez, boivent.

*Imperf.* busse.

*N. B.* Conjugate in the same manner *reboire*, to drink again; and *emboire*, to imbibe, to soak in. This last is a technical term, principally employed in painting.

*Clorre*, to close, becomes obsolete, except in the three persons singular of the present of the indicative, *je clos*, *tu clos*, *il clos*; in the future, *je clorrai*, *tu clorras*, etc. and the conditional, *je clorrois*, *tu clorrois*, etc. and in the second person singular of the imperative, *clos*.

*Déclorre*, to unclose; *enclorre*, to enclose; and *forclorre*, to debar, are defective in the same tenses as *clorre*. The two former have the same tenses as *clorre*; but the third, which is a term of law, is seldom employed, except in the present of the infinitive and in the participle past.

*Éclorre*, to be hatched, to blow like a flower, is defective; it has in the infinitive only the present, and the participle past, *éclos*; in the indicative the two third persons of the present, *il éclot*, *ils éclosent*; of the fu-

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*ture, il éclore, ils éclosent*; and of the conditional, *il écloreait, ils éclosaient*; and in the subjunctive the two third persons, *qu'il éclore, qu'ils éclosent*: the compound tenses which are much used are formed with *être*.

### CONCLURE, to conclude.

*Part. pres. concluant. Part. past, conclu.*

*Ind. pres. conclus, conclus, conclut, conclu-ons, —ez, —ent.*

*Imperf. conclusois. Pret. conclus.*

*Fut. conclurai. Cond. conclurois.*

*Imper. conclus. Subj. pres. conclue. Imperf. concluse.*

*N. B. Exclure, to exclude, is conjugated like conclure, except that the participle past is exclu, or exclus.*

### CROIRE, to believe.

*Part. pres. croyant. Part. past, cru.*

*Ind. pres. crois, crois, croit, croyons, croyez, croient.*

*Imperf. croyois. Pret. crus. Fut. croirai. Cond. croirois.*

*Imper. crois, croie, croyons, croyez, croient.*

*Subj. pres. croie, croies, croie, croyions, croyiez, croient.*

*Imperf. cruasse.*

Its derivative *accroire* is only used in the present of the infinitive with the verb *faire*, when it signifies *faire croire ce qui n'est pas*, to induce a belief of what is not.

### EXERCISE.

Seated under the shade of palm-trees, they were milking  
*Assis à art. palmier pl. \* ind-2*  
 their goats and ewes, and merrily drinking  
*chèvre f. pl. pron. brebis f. pl. avec joie 2 ind-2 1*  
 that nectar, which (was renewed) every day. Should they  
*m. se renouveler ind-2 tout art. pl.*  
 not have drunk with ice? This window does not shut well;  
*cond-2 à art. f. f.*  
 when you have made some alterations (in it) it will shut better.  
*ind-8 réparation f. pl. 7 f. mieux.*  
 He had scarcely closed his eyes, when the noise which they  
*à peine ind-6 \* art. que que on*  
 made at his door awoke him. Have they not enclosed  
*ind-3 à réveiller ind-3 on*  
 the suburbs within the city? Will you enclose your park  
*faubourg m. pl. ville f. parc*  
 with a wall, or a hedge? Put the eggs of those silk-  
*de mur m. pr. haie f. mettez œuf m. pl. ver-*

worms in the sun, that they may hatch. Those flowers  
*à-soie* m. pl. *à* *soleil* m. sub-1  
 just blown, spread the sweetest fragrance. When did  
*nouvellement* *répandre* *doux* *parfum* m.  
 they conclude this treaty? His enemies managed so well, that  
 ind-4 *traité* m. *faire* ind-3  
 he was unanimously excluded from the company. Did you  
 ind-3 *unaniment* *compagnie* f.  
*think* me capable of so black an act? He possesses  
*croire* ind-4 *noir* a *trait* m. 1 *avoir*  
 some kind of knowledge, but (not so much as he thinks).  
*savoir* *il s'en faire trop accroire*.

## CHAPTER VI.

## OF THE PREPOSITIONS.

Prepositions are words which serve to express the relation of things to each other, and this they do by joining the noun or pronoun following to the word that precedes them. When we say, *le fruit de l'arbre*, the fruit of the tree, *de* expresses the relation between *fruit* and *arbre*. When we say, *utile à l'homme*, useful to man, *à* makes the noun *homme* relate to the adjective *utile*. *De* and *à* are prepositions, and the word which follows them is called the *regimen* of the preposition.

These words are called prepositions, because they are generally placed before the noun which they govern.

There are different kinds of prepositions; the principal are as follows.

Those denoting place are:

- 1st. *Chez*, at. *Il est chez lui*, he is at home.
- 2dly. *Dans*, in. *Il se promène dans le jardin*, he is walking in the garden.
- 3dly. *Devant*, before. *Il est toujours devant mes yeux*, he is always before my eyes.
- 4thly. *Derrière*, behind. *Il ne regarde jamais derrière lui*, he never looks behind him.
- 5thly. *Parmi*, among. *Que de fous parmi les hommes!* how many fools among men!
- 6thly. *Sous*, under. *La taupe vit sous terre*, the mole lives under ground.

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7thly. *Sur*, upon, on. *Il a le chapeau sur la tête*, he has his hat on (his head).

8thly. *Vers*, towards. *L'aimant se tourne vers le nord*, the loadstone points towards the north.

### EXERCISE.

We find less real happiness *in* an elevated condition than *in*  
*On de 2 bonheur 1 2 f. 1*  
 a middling state. One is never truly peaceful but *at*  
*moyen 2 1 véritablement tranquille que*  
 home. He walked *before* me to serve me as a guide. There  
*soi marcher pour de \**  
 was a delightful grove *behind* his house. *Among* (so many)  
*ind-2 2 bosquet m. 1 tant*  
 different nations, there is not one that has not a religious  
*de 2 1 y en avoir sub-1 2*  
 worship. Nature displays her riches with magnificence *under*  
*cette m. 1 art. déployer*  
 the torrid zone. Eternal snows (are to be seen) *on* the  
*torride 2 f. 1 de art. 3 5 f. pl. 4 on 1 voir ind-1 2*  
 summit of the Alps. *Towards* the north, nature presents a  
*sommet art.*  
 gloomy and wild prospect.  
*triste 2 sauvage 3 aspect m. 1.*

Those denoting order are :

1st. *Avant*, before. *La nouvelle est arrivée avant le courrier*, the news is come before the courier.

2dly. *Après*, after. *Il est trop vain pour marcher après les autres*, he is too proud to walk after other people.

3dly. *Entre*, between. *Elle a son enfant entre les bras*, she holds her child in her arms.

4thly. *Depuis*, since, from. *Depuis la création jusqu'à nous*, from the creation to the present time.

5thly. *Dès*, from. *Dès son enfance*, from his infancy;  
*dès sa source*, from its source.

### EXERCISE.

We (were up) *before* day-light, (in order to) enjoy  
*se lever ind-6 art. \* pour de*  
 the magnificent spectacle of the rising sun. *After*  
*magnifique 2 — m. 1 levant 2 1 de si*

great faults, it only remained for us to repair them  
*faute f. pl. ne rester ind-2 \* que réparer*  
 (as well as we could). Between those two mountains is a  
*de notre mieux*  
 hollow deep road. Many very astonishing  
*creux 2 et profond 3 chemin m. 1 \* de art. 2 4*  
 events (have taken place) within these ten years. From my  
*3 il se passer ind-4 1 depuis \**  
 earliest infancy I have had an abhorrence of lying.  
*tendre \* horreur art. mensonge m.*

Those denoting union are:

1st. *Avec*, with. *Il faut savoir avec qui on se lie*, we ought to know with whom we associate.

2dly. *Durant*, during. *Durant la guerre*, during the war; *durant l'été*, during the summer. This preposition expresses a continued duration.

3dly. *Pendant*, during, in. *Pendant l'hiver*, in winter time; *pendant la paix*, in time of peace. This preposition denotes a duration limited, restricted to a given time.

4thly. *Outre*, beside. *Outre des qualités aimables, il faut encore*, etc. besides amiable qualities, there ought still, etc.

5thly. *Suivant*, according. *Je me déciderai suivant les circonstances*, I shall determine according to circumstances.

6thly. *Selon*, according, by. *Le sage se conduit selon les maximes de la raison*, a wise man acts according to the dictates of reason.

#### EXERCISE.

With wit, politeness, and a little (readiness to  
*de art. pr. art. peu de prévenance*  
 oblige), one generally succeeds in the world. We are fit  
*réussir on propre*  
 for meditation during winter. (In the course of) that siege  
*à art. f. pendant 1 siège m.*  
 the commandant of the city made some very successful  
*ind-3 de art. heureux 2*  
 sallies. Besides the exterior advantages of figure and the  
*sortie f. pl. 2 1 art.*  
 graces of deportment, she possesses an excellent heart, a  
*art. maintien m. avoir 2 1*

correct judgment, and a sensible soul. Always act accord-  
 sain 2 jugement 1 2 1 se conduire  
 ing to the maxims which I have given you.  
 f. pl. inculquer.

Those denoting opposition, are:

1st. *Contre*, against. *Je plaide contre lui*, I plead against him.

2dly. *Malgré*, in spite of. *Il l'a fait malgré moi*, he has done it in spite of me.

3dly. *Nonobstant*, notwithstanding. *Nonobstant ce qu'on lui a dit*, notwithstanding what has been said to him.

EXERCISE.

We cannot long act (*contrary to*) our own character;  
 savoir cond-1 agir contre \*  
*notwithstanding* all the pains we take to disguise it, it  
 que pour  
 shews itself, and betrays us on many occasions. In vain we  
 se montrer trahir en bien de art. \* \*  
 dissemble; in spite of ourselves, we are known at last.  
 avoir beau faire on nous connoît à la longue.

Those denoting separation are:

1st. *Sans*, without. *Des troupes sans chefs*, troops without commanders.

2dly. *Excepté*, except. *Excepté quelques malheurs*, except some wretches.

3dly. *Hors*, except, save. *Tout est perdu hors l'honneur*, all is lost save honour.

4thly. *Hormis*, except, but. *Tous sont entrés hormis mon frère*, they are all come in except my brother.

EXERCISE.

(*Had it not been for*) your care, I should have been  
 sans pl. un  
 ignorant all my life-time. All the philosophers of antiquity,  
 \* art.  
*except* a few, have held the world to be eternal. All  
 très-petit nombre croire \* \*  
 laid down their arms, *except* two regiments, who preferred  
 mettre bas \* art.

(making their way) through the enemy. Every thing is  
*se faire jour au travers de* pl.  
 absurd and ridiculous in that work, *except* a chapter or two.

Those denoting the end are:

1st. *Envers*, towards, to. *Il est charitable envers les pauvres*, he is charitable to the poor.

2dly. *Touchant*, concerning, respecting. *Il a écrit touchant cette affaire*, he has written respecting that business.

3dly. *Pour*, for. *Il travaille pour le bien public*, he labours for the public good.

## EXERCISE.

I have written to you, *concerning* that business in which I  
 take the most lively interest; and, as I know your benevolence  
*vif* *connoître bienveillance*.  
*towards* the unfortunate, I (make not the least doubt) that you  
*malheureux* *ne douter nullement*  
 (will carefully attend) (to it), (not so much) for the satisfac-  
*ne donner tous vos soins sub-1 y moins*  
 tion of obliging me, as for the pleasure of justifying in-  
*inf-1 justifier inf-1 art.*  
 nocence and confounding calumny.  
*pr. confondre art. f.*

Those denoting the cause and the means are,

1st. *Par*, by. *Il l'a fléchi par ses prières*, he has softened him by his prayers.

2dly. *Moyennant*, by means, through, for. *Il réussira moyennant vos avis*, he will succeed by means of your counsels.

3dly. *Attendu*, on account of, owing to. *Il ne peut partir, attendu les vents contraires*; he cannot sail on account of the contrary winds.

## EXERCISE.

Is there any man that has never been softened by  
*fléchir sub-3 art.*  
 tears or disarmed by submission? Through the precautions which  
*ni désarmer art.*  
 we took, we avoided the rocks of that dangerous coast.  
*ind-3 ind-3 écueil m. pl. 2 côte f. r*

Owing to the bad state of my father's health, I shall not travel  
this year. *voyager*  
*année f.*

The use of the three following prepositions is very various and extensive.

*A* generally denotes the end and limit of a relation. It denotes the place we are going to, the aim we have in view: *aller à Londres*, to go to London; *courir à sa perte*, to run to one's ruin; *aspirer à la gloire*, to aspire to glory. It also denotes the place we are at: *être à Rome*, to be at Rome; time: *à midi*, at twelve o'clock; circumstances: *à ce sujet*, on this subject; the manner: *supplier à mains jointes*, to intreat earnestly; and by analogy, *peindre à l'huile*, to paint in oil; the state we are in: *être à son aise*, to be at ease; the quality of things: *bas à trois fils*, three thread stockings; the end and the use of a thing: *une table à manger*, the dining table; the disposition of a person: *homme à réussir*, a man likely to succeed; and by analogy, *crime à ne pas pardonner*, a crime not to be forgiven, etc.

EXERCISE.

Fathers! give good counsels, and still better ex-  
amples to your children. *de encore 3 pr. meilleur 1*  
A good minister only aims at  
the glory of serving his country well. *ne aspirer que à*  
When we were in the  
country, we devoted the morning to study, we  
*campagne f. consacrer ind-2 matinée f. art.*  
walked at noon, and at three or four o'clock, we  
*se promener ind-2 midi heure*  
went a hunting or fishing. Michael Angelo has painted  
*ind-2\* pr. art. chasse f. pr. art. pêche f. Michel Ange*  
(a great deal) in fresco. It is a bed with ivory posts and  
*beaucoup art. fresque f. Ce lit m. colonne d'ivoire pr.*  
mahogany feet. That man, with his gloomy looks and  
*pied d'acajou \* art. sombre 2 regard m. 1*  
sour behaviour, seems to me fit only to serve  
*pr. art. brusque 2 maintien m. 1 ne sembler que*  
as a bugbear.  
*de \* épouvantail.*



*De* generally denotes the place where we come from, the point where a thing begins, from which it is extracted, from which it takes its name; as, *Je viens de France*, I come from France; *d'un bout à l'autre*, from one end to the other. It also expresses possession: *le palais du roi*, the king's palace; *les facultés de l'âme*, the faculties of the soul; *homme d'esprit*, a man of wit; *femme de sens*, a woman of sense; 2dly, part of the whole: *moitié de*, the half of; *quart de*, the fourth of; 3dly, state: *mourir de faim, de soif*, to die of hunger, of thirst: 4thly, means: *vivre de fruits*, to live upon fruit; *sauter de joie*, to jump for joy, etc.

## EXERCISE.

I come from London, where I have spent a week very agreeably. From one end of the horizon to the other, the sky was covered with thick black clouds. The marble of Paros is not finer than that which we get from Carrara. Montaigne, Mad. de Sévigné, and la Fontaine, were writers of truly original genius. One half of the terrestrial world is covered with water, and above a (third part) of the rest is uninhabited, either through extreme heat, or through excessive cold. In that happy retreat, we lived on the milk of our flocks, and the delicious fruits of our orchards.

*En* generally relates to time and place: *être en Angleterre*, to be in England; *aller en Italie*, to go to Italy; it also denotes the state: *être en bonne santé*, to be in good health; *en paix*, at peace; *en guerre*, at war; the cause: *il l'a fait en haine de lui*, he did it through hatred for him, etc.

## EXERCISE.

He had for a (long while) lived in France; the 3 \* depuis 1 \* long-temps 2 vivre ind-2

troubles which agitated that fine kingdom obliged him to  
 retire to Switzerland, whence he soon after (set off) <sup>ind-4</sup> <sup>royaume m.</sup> <sup>ind-4</sup> <sup>de</sup>  
*se retirer Suisse d'où* 5 1 2 *se rendre* <sup>ind-4</sup> <sup>for</sup>  
 Italy. We were at peace, and enjoyed all its  
 blessings, when ambition rekindled the flames of war  
*charme* <sup>art.</sup> <sup>rallumer</sup> <sup>ind-3</sup> <sup>feu s.</sup> <sup>art.</sup>  
 and forced us to put our frontiers in a state of defence.  
<sup>ind-3</sup> <sup>de mettre</sup> <sup>frontière f. pl.</sup> \*  
 The savage is almost continually at war; he cannot remain at  
*presque toujours*  
 rest. He has acted, on this occasion, like a great man. <sup>en</sup>  
*repos* <sup>dans</sup> \*

## CHAPTER VII.

### OF THE ADVERB.

The *Adverb* is a word which is united to verbs, adjectives, or even adverbs themselves, to express their manner and circumstances.

REMARK. There are adjectives which are sometimes used as adverbs. We say, *il chante juste*, he sings right; *elle chante faux*, she sings out of tune; *ils ne voient pas clair*, they do not see clear; *cette fleur sent bon*, this flower has a good smell, etc. These adjectives, *juste*, *faux*, *clair* and *bon*, are employed as adverbs.

Adverbs are of different kinds: the most numerous are those which express manner.

These adverbs are formed from adjectives in the following manner.

RULE I. When the adjective ends, in the masculine, with a vowel, the adverb is formed by adding *ment*: as, *modeste-ment*, modestly; *poli-ment*, politely; *ingenu-ment*, ingenuously, etc.

EXCEPTIONS. 1st. *Impuni* makes *impunément*.

2dly. These six adverbs, *aveuglément*, blindly; *commodément*, commodiously; *conformément*, conformably; *énormément*, enormously; *incommodément*, incommo-  
 diously; and *opiniâtrément*, obstinately; take before *ment* an *é* close, instead of the *e* mute in the adjective.

3dly. *Follement*, foolishly; *mollement*, effeminately; *nouvellement*, newly; and *bellement*, softly; are formed

from the adjectives *fol*, *mol*, *nouvel* and *bel*; and, consequently, according to the following rule.

**RULE II.** When the adjective ends with a consonant, in the masculine, the adverb is formed from the feminine termination, by adding *ment*; as, *grand*, *grandement*, greatly; *franc*, *franchement*, frankly; *naïf*, *naïvement*, artlessly, etc.

**EXCEPTION.** 1st. *Gentil*, makes *gentiment*, prettily.

2d. These eight adverbs, *communément*, commonly; *confusément*, confusedly; *diffusément*, diffusedly; *expressément*, expressly; *importunément*, importunately; *obscurément*, obscurely; *précisément*, precisely; and *profondément*, deeply; take the *é* close instead of the mute *e* in the feminine of the adjectives from which they are formed.

**REMARK.** The adverbs *incessamment*, presently; *notamment*, especially; *profusément*, lavishly; *sciemment*, knowingly; and *nuitamment*, by night; are not derived from adjectives.

3d. The adjectives ending in *ant* and *ent*, form their adverbs by changing *ant* into *amment*, and *ent* into *emment*; as, *constant*, *constamment*, constantly; *éloquent*, *éloquentement*, eloquently. *Lent* and *présent* are the only two of this class that follow the general rule.

**REMARK.** In general, adverbs denoting a manner, and a few of the other classes, have the three degrees of comparison. We say, *profondément*, *aussi*, *plus*, or *moins profondément*, *fort*, *bien*, or *très-profondément*, and *le plus profondément*.

*Mal*, bad; *bien*, well; *peu*, little; make in the comparative, *pis*, worse; *mieux*, better; *moins*, less; and in the superlative, *le pis*, or *le plus mal*, the worst; *le mieux*, the best; and *le moins*, the least.

#### EXERCISE.

Bourdaloue and Massillon have both spoken very  
*l'un et l'autre*  
 eloquently on evangelical truths; but the former has principally (proposed to himself) to convince the mind; the latter  
*se proposer de convaincre*  
 has generally had in view to touch the heart. Several of la  
*en vue de* art.

Bruyere's characters are as *finely* drawn as they are *delicately*  
<sup>2</sup> <sup>1</sup> *finement tracé* \* \*  
 expressed. Buffon is one of the best writers of the last age :

He thinks *deeply*, describes *forcibly*, and expresses himself (with  
<sup>2</sup> <sup>1</sup> *peindre fortement* <sup>2</sup> <sup>1</sup> *siècle m. 1*  
 dignity). Corneille and Racine are the two best French tragic  
*blement* <sup>3</sup> <sup>1</sup> *tragi-*  
 poets; the pieces of the former are *strongly*, but *incorrectly*  
*que* <sup>2</sup> <sup>1</sup> <sup>f.</sup> <sup>2</sup> <sup>3</sup>  
 written; those of the latter are more *regularly* beautiful, more  
<sup>1</sup> <sup>1</sup> *purely* expressed, and more *delicately* conceived. *beau*  
*pensé.*

There are likewise various other sorts of adverbs.

1st. Those denoting affirmation; as *certes*, certainly; *oui*, yes; *soit*, be it so; *volontiers*, willingly.

Doubt. *Peut-être*, perhaps.

Denial. *Non*, *ne*, *ne pas*, *ne point*, no, not.

EXERCISE.

*Certainly*, either I mistake, or the business passed  
<sup>ou</sup> <sup>se tromper</sup> <sup>se passer ind-4</sup>  
 (in that manner). Do you think that he listens *willingly* to  
<sup>ainsi</sup> <sup>écouter</sup>  
 this proposition? Have you ever read in Racine the famous  
 scene of Phædra's delirium? Yes, I have, and I own  
<sup>Phèdre 2 art. délire m. 1</sup> <sup>la</sup> <sup>lue</sup> <sup>avouer que</sup>  
 it is one of the finest of the French theatre. *Perhaps* you will  
<sup>ce</sup> <sup>2</sup> <sup>m 1.</sup>  
 discover, on a second perusal of la Fontaine's fables,  
<sup>dans</sup> <sup>lecture f.</sup> <sup>2</sup> <sup>art. 1</sup> <sup>de art.</sup>  
 beauties which you have not perceived at first. Will you  
<sup>f. pl.</sup> <sup>que</sup> <sup>aperçues à art. f.</sup>  
 have some? No. Will you *not* have some? The man who  
<sup>\*</sup> <sup>en</sup>  
 (is willing) to do good is *not* stopped by any obstacle. I will  
<sup>vouloir \* \* art.</sup> <sup>arrêté</sup> <sup>aucun</sup>  
 pay him what I owe, but *not* all at once.  
<sup>lui ce que lui</sup> <sup>non pas</sup> <sup>à art. fois f.</sup>

2dly. Some denote order or rank: as, *premièrement*, first; *secondement*, secondly, etc. *d'abord*, at first; *après*, *ensuite*, after, afterwards; *avant*, *auparavant*, before, etc.

3dly. Others denote place or distance: the former are *où*, where; *ici*, here; *là*, there; *déjà*, on this side; *delà*, on that side; *partout*, every where: the latter, *près*, near; *loin*, far; *proche*, nigh, etc.

## EXERCISE.

We ought <sup>first</sup> to avoid doing evil; afterwards we  
 \* *falloir* ind-1 \* *de* inf-1 art.  
 ought to do good. Read books of instruction *first*, and  
 \* art. 1 art. 3 4 2  
*afterwards* you may proceed to those of entertainment. If you  
 \* *passer* ind-7 *agrément*  
 will go, settle *first* what is to be done. The  
*vouloir s'en aller régler auparavant falloir* \* \* inf-1.  
 painter had (brought together) in the same picture several dif-  
*rassembler un tableau*  
 ferent objects: *here*, a troop of Bacchantes; *there*, a troop of  
 2 1 *Bacchante*  
 young people; *here*, a sacrifice; *there*, a disputation of philoso-  
*gens dispute f.*  
 phers. Sesostris carried his conquests farther than Alexander  
*pousser conquête ne*  
 did afterwards. Call upon your cousin; he lives near *here*.  
 ind-4 *depuis. Passer chez loger 2 ici 1*  
 I cannot see that, if I be not near it. When he knew  
 ind-1 *auprès* \* *Quand savoir* ind-3  
*where* he was, he began to fear the consequences of his  
 ind-2 *commencer* ind-3 *suite*  
 imprudence. Contemplate (at a distance) lofty mountains,  
*de loin art. haut*  
 if you wish to behold prospects ever varied and ever  
*vouloir* \* *découvrir de art. site m.*  
 new.

4thly. There are some that denote time, either in a determinate or in an indeterminate manner. Those denoting a determinate time are, for the present: *maintenant*, now; *à présent*, at present; *actuellement*, this moment, etc. for the past: *hier*, yesterday; *avant-hier*, the day before yesterday; *autrefois*, formerly, etc. and, for the future: *demain*, to-morrow; *après-demain*, the day after to-morrow, etc. Those denoting an indeterminate time are, *souvent*, often; *d'ordinaire*, generally; *quelquefois*, sometimes; *matin*, early; *tôt*, soon; *tard*, late, etc.

## EXERCISE.

I have finished the work you prescribed me; what do  
*achever* *que* *ordonner* ind-6 *que*  
 you wish me to do now? Formerly, education was  
*vouloir* 1 *que* *je* \* *subj*-1 3 2  
 neglected; it is now (very much) attended to; it is (to be hoped)  
*on* \* 3 *beaucoup* 2 *s'occuper* en 1  *falloir* *espérer*  
 that new views will soon (be adopted). They grieved  
*on* 4 2 *adopter* ind-7 1 *de* 3 *on s'affliger* ind-2  
 (at it) yesterday; now, they laugh (at it); to-morrow, it will no  
*en* *rire* *en* *on*  
 longer (be thought) of. It is one of those accidents which  
*plus* *penser* ind-7 *y*  
 it is sometimes impossible to avoid. The dew incommoded  
*de* *serein* m. ind-4  
 me (very much); I shall not (in future) walk so late.  
*désormais* *se promener*  
 Rude and coarse criticism generally (does greater injury).  
*malhonnête* 2 *grossier* 3 un f. 1 *nuire* plus  
 to the person who indulges himself in it, than to him who is  
*se permettre* \* *celle*  
 the object (of it).  
*en*

5thly. Some express quantity; as *peu*, little; *assez*, enough; *trop*, too much; *beaucoup*, much, very much; *tant*, so much, etc.

And, lastly, some express comparison; as *plus*, more; *moins*, less; *aussi*, so; *autant*, as much, etc.

## EXERCISE.

There are many people who have pretensions; but very  
*beaucoup* *de* \* *d* \*  
 few who have such as are well founded. To embellish a  
*en* *subj*-1 \* \* \* *de* *fondé* \* 2  
 subject too much, frequently betrays a want of judgment and  
 3 1 *souvent* *être* *faute*  
 taste. One very often experiences disgust in the midst of  
*trouver* art. *d*  
 the most riotous pleasures. She is a giddy and thought-  
*bruyant* 2 1 *ce* *léger* 2 *inconsé-*  
 less woman, who speaks much and reflects little. She has  
*quent* 3 1 *réfléchir*  
 so much goodness, that it is impossible not to love her!  
*de* *de*

These stuffs are beautiful; *consequently* are dear. This  
*étouffé*. *aussi* *elles coûtent cher*.  
 book has merit; but there are others as good. If he has done  
*du* \* *de*  
 that, I can do (as much). What I say to you (about it) is  
*en* *autant* *en*  
 meant less to give you pain than to apprise you of the  
*pour faire* *de art.* *avertir*  
 language that is used. She is six years younger than her  
*propos* *on tenir.* *avoir* *de moins*  
 brother. Nobody is more interested than you are (in the  
*ne* \* *à ce que réussir*  
 success) of the affair. You do not offer enough for this garden:  
 subj-1 2 \* 1 *offrir* *de*  
 give something more. The more ignorant we are, the less we  
*de* \* 1 4 *on a* 3 \*  
 (believe ourselves so).  
*croire* *l'être.*

## CHAPTER VIII.

## OF CONJUNCTIONS.

The conjunction is a word which serves to connect sentences. When we say, *Il pleure et rit en même temps*, he cries and laughs at the same time, the word *et* unites the first sentence *il pleure* with the second *il rit*. Likewise when we say, *Pierre et Paul rient*, Peter and Paul laugh; the word *et* unites these two sentences into one, *Pierre rit and Paul rit*.

There are different kinds of conjunctions.

1st. To unite two words, under the same affirmation, or under the same negation, we use *et* for the affirmation, and *ni*, neither, nor, for the negation.

2dly. To denote an alternative, or distinction between objects, we use *ou*, either, or; *soit que*, whether, or; *tantôt*, sometimes, etc.

3dly. To restrict an idea; *sinon*, but, except; *quoique*, *encore que*, though, although; *à moins que*, unless, till.

## EXERCISE.

Gold and silver are metals less useful than iron. To  
 art. art. *de art.* art.  
 listen with joy to a slanderer, and to applaud him, is to warm  
 \* *médiant* \* *lui ce* \* *réchauffer*

## Of Conjunctions.

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the serpent who stings, that he may sting more effectually. I  
 like <sup>piquer afin que</sup> neither flatterers <sup>plus sûrement</sup> nor the wicked. Those who have never  
 suffered, know nothing; they knew <sup>flatteur</sup> neither good <sup>pl.</sup> nor  
 evil. You may choose <sup>savoir</sup> either <sup>connoître</sup> a happy mediocrity, or a  
 mal pl. <sup>avoir à choisir</sup> de f. <sup>de</sup> sphere more elevated, but exposed to many dangers. He is  
 an inconsistent man; he is <sup>f.</sup> sometimes of one opinion and  
<sup>sans consistance a</sup> sometimes of another. I have (nothing more) to say to you,  
<sup>ne</sup> only that I will have it so. I shall not yet pass to the pe-  
<sup>son que vouloir \*</sup> rusal of the authors of the second class, <sup>encore</sup> unless you <sup>rec-</sup> advise  
<sup>ture f.</sup> <sup>ordre m.</sup> me to it. <sup>ne conseiller</sup>

subj-1 \*

4thly. To express the opposition of an object to ano-  
 ther; *mais*, but; *cependant*, yet, nevertheless; *néanmoins*,  
 for all that, however; *pourtant*, howsoever, though; *touté-*  
*fois*, *bien que*, although.

5thly. To express a condition; *si*, if; *sinon que*, except  
 that; *pourvu que*, save that; *à condition que*, upon the  
 condition that.

6thly. To express consent; *à la vérité*, indeed; *à la*  
*bonne heure*, very well.

7thly. To explain something; *savoir*, *c'est-à-dire*, viz.  
 that is to say; *comme*, as.

### EXERCISE.

The serpent bites; it is only a bite; <sup>ce ne que morsure</sup> but from this bite  
 the venom communicates itself to the whole body: the slanderer  
<sup>venin</sup> speaks; it is but a word, <sup>ne que parole f.</sup> but this word resounds every where.  
 (That is) certainly a superb picture; <sup>retentir</sup> nevertheless, there is some  
<sup>voilà</sup> incorrectness of design. <sup>tableau</sup> Although Homer, according to He-  
<sup>incorrection pl.</sup> race, <sup>dessin.</sup> stumbles (at times), he is, nevertheless, the first  
<sup>sommeiller sub-1</sup> <sup>quelquefois</sup> <sup>en</sup> <sup>ne pas moins</sup>



of all poets. You will succeed, *provided* you act  
 art. *réussir* *pourvu que* *agir* subj-1  
 with vigour. We have within us two faculties seldom united,  
*en*  
*sic.* imagination and judgment.  
 art.

8thly. To express relation or party between two propositions; *comme*, as; *ainsi*, thus, so; *de même*, as, just as; *ainsi que*, as: *autant que*, as much as; *si que*, so as, etc.

9thly. To express augmentation or diminution; for augmentation, *d'ailleurs*, besides, moreover; *outré que*, besides that; *de plus*, *au surplus*, besides, furthermore; and for diminution, *au moins*, *du moins*, *pour le moins*, at least.

10thly. To express the cause or the wherefore of a thing; *car*, for; *comme*, as; *parce que*, because; *puisque*, since; *pour*, that, in order that, etc.

## EXERCISE.

The most beautiful flowers last but a moment: *thus* human life passes away. The (greatest part) of mankind have, like plants, hidden qualities that chance discovers. Mad. de Sévigné's letters are models of elegance, simplicity, and taste; *besides*, they are replete with interesting anecdotes. Nothing is more entertaining than history; *besides*, nothing is more instructive. Circumstances show us to others, and still more to ourselves. I shall always advise you to take the ancients as your guides; *at least*, quit but seldom the way which they have traced for you. We must, *at least*, know the general principles of a language, before (we take upon ourselves) to teach it. Certain

*duier ne que* art-2  
*plupart f.* art. *homme* pl. pl.  
*de art. caché a propriété.* 1 art. *hasard* *faire découvrir*  
 2 art. f. 1 *de art.* pr.  
*plein de* 2  
 f. 1 \* *de* *amusant* art.  
 \* *de* art. *occasion* pl. *faire*  
*encore*  
*conseiller de* *pour* \*  
 pr. *s'écarter de neque* *route f.* *que* *tracer* \*  
 \* *falloir* 2 1 *lan-*  
*gue f.* *de* *se mêler de* \* *enseigner* f.

## Of Conjunctions.

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people hate *grandeur*, because it lowers and humiliates  
*gens* art. — f. pron. *rabaisser* pron.  
 them, and makes them feel the privation of the advantages  
 \* *que elle* *leur* *bien* pl.  
 which they love.

11thly. To draw a conclusion; or, now; *donc*, then;  
*par conséquent*, consequently; *c'est pourquoi*, therefore.

12thly. To express some circumstance of order or  
 time; *quand*, *lorsque*, when; *pendant que*, *tan-  
 lis que*, etc.  
 whilst, while; *tant que*, as long as; *depuis que*, ever since;  
*avant que*, before; *dès que*, *aussitôt que*, *d'abord que*, as  
 soon as; *à peine*, hardly, scarcely; *après que*, after that;  
*enfin*, in fine, finally, to conclude, etc.

13thly. To express the transition from one circumstance  
 to another; *car*, for; *en effet*, indeed, in effect; *au reste*,  
 besides, otherwise; *à propos*, now I think of it; *après  
 tout*, after all.

### EXERCISE.

We ought to love what is amiable; *now*, virtue is  
 \* *falloir* ind-1 \* art.  
 amiable; therefore we ought to love virtue. We ought to  
 \* *falloir* \*  
 practise what the Gospel commands us; *now* it commands  
*évangile* m.  
 us not only to forgive our enemies, but also to love  
*non* *de pardonner à* *encore de*  
 them. Despréaux was extremely particular in not  
*de la plus grande exactitude* à  
 coming late, when he was invited to dinner; he said that  
 inf-1 *trop* ind-2 ind-2  
 all the faults of those who (are waited for) present themselves  
*défaut* *se faire attendre*  
 to those who await for them. The pride which possesses us,  
*attendre* \* *posséder*  
 visible as it is, escapes our eyes, while it manifests itself  
*tout que à*  
 to the eyes of the public, and displeases every one. After  
*choquer tout* art. *esprit* pl.  
 we had examined that singular effect, we (enquired into) its  
 ind-5 2 1 *rechercher* ind-3 en art.  
 causes. We had hardly done, when (he came in). Pride coun-  
 ind-2 *finir que entrer* can-

terbalances all our imperfections; *for*, whether it hides them, *tre-peser* *misère* pl. *ou* *cacher* or whether it discovers them, it glories in knowing them. None *si* *se glorifier de* inf-1 *il n'y a* but an Englishman can (be a judge of) Shakespeare: *que* *qui* subj-1 *juger* *for*, what foreigner is sufficiently versed in the English language *langue* f. to discover the sublime beauties of that author? *pour* 2 1

The conjunction *que* serves to conduct the sense to its completion. It is always placed between two ideas, both necessary in order to complete the sense; *Il est très-important que tout le monde soit instruit*, it is of great importance that every body should be well instructed. It differs from the relative pronoun *que*, inasmuch as it can never be turned into *lequel*, *laquelle*. The conjunction *que* is generally repeated before every number of a period.

## EXERCISE.

(As long as I live), this image will be before my eyes; *toute ma vie* — f. *peint* and, if ever the gods permit me to reign, I shall not forget, after *faire* \* so terrible an example, *that* a king is not worthy to govern (*pas* not expressed) nor happy in his power, (*but* in proportion as) he *et n'est* *puissance* f. *qu'autant que* subjects it to reason. I am very glad to see that you do *soumettre* art. *de* not love flattery, and *that* *que* (runs no risk) in speaking to *ne hasarder rien à* inf-1 you with sincerity.

## CHAPTER IX.

## OF INTERJECTIONS.

Interjections are small words, which serve to express the sudden emotions of the soul. They have no fixed place in speech, but show themselves accordingly as the sentiment that produces them comes to manifest itself externally. The only thing to be attended to, is not

to place them between words which custom has made inseparable. There are interjections for every feeling, viz.

|                     |                                                     |
|---------------------|-----------------------------------------------------|
| For pain and grief; | aye! ah! hélas! ouf! mon Dieu! etc.                 |
| For joy and desire; | ha! hé!                                             |
| For fear;           | ah! bon! ô!                                         |
| For aversion;       | fi! fi donc! oh, oh!                                |
| For derision;       | oh! eh! zest!                                       |
| For consent;        | certes, soit, volontiers.                           |
| For admiration;     | oh! ô!                                              |
| For astonishment;   | oh! bon Dieu! miséricorde!                          |
| For warning;        | gare! alerte! holà! tout beau! chut! hem! holà! hé! |
| For encouragement;  | oh! allons! courage!                                |
| For calling;        | holà! ho!                                           |
| For silence;        | chut! paix!                                         |

## PART II.

### OF WORDS CONSIDERED IN THEIR CONSTRUCTION, or THE SYNTAX.

#### CHAPTER I.

##### OF THE SUBSTANTIVE.

There are some substantives which are never used in the plural; such are, 1st. the names of metals, considered in themselves and in their original state; as *or*, gold; *platine*, platina. 2dly. The names of virtues and vices; as *chasteté*, chastity; *ivrognerie*, drunkenness. 3dly. Some words of a physical or moral nature; as, *l'ouïe*, hearing; *l'odorat*, smelling; *le sang*, blood; *sommeil*, sleep; *pauvreté*, poverty. 4thly. The infinitive of verbs and adjectives used substantively, together with some other words, which cannot be reduced to any particular class.

There are, on the contrary, some substantives which are never used in the singular: as *annales*, annals; *ancêtres*, ancestors; *mouchettes*, snuffers; etc. They cannot be reduced to any particular class.

#### II.

There are, in French, some compound words which follow particular rules in the formation of their plural.

1st. When a noun is compounded of a substantive and an adjective, they both take the sign of the plural, as *un gentil-homme*, a nobleman; *des gentils-hommes*, noblemen.

2dly. When a noun is compounded of two substantives united by a preposition, the first only takes the sign of the plural: as *un arc-en-ciel*, a rainbow; *des arcs-en-ciel*, rainbows.

3dly. When a noun is compounded of a preposition or verb, and a substantive, the substantive alone is put in the plural; as *un entre-sol*, (a low room between two floors) *des entre-sols*; *un garde-fou* (rails on bridges), *des garde-fous*.

REMARK. There is a small number of substantives composed of a verb and an adverb; as *un passe-partout*, a master or general key; and sometimes of a verb repeated; as *passe-passe*, slight of hand: they never take the sign of the plural.

EXERCISE.

Gold is the most pure; the most precious, the most ductile and the heaviest of all metals. Chastity is an obligation of all times, all ages, and all conditions. Intoxication which proceeds from beer is of longer duration than that which proceeds from wine. It is the sense of feeling which teaches to guard against the errors of touch. Sleep is the image of death. Early learn to distinguish truth from falsehood. That is more bitter than wormwood. Dignity of mind was formerly a (distinguishing mark of) noblemen. One of the buttresses of the vault has fallen. He is always making (cock and bull stories). The Tartars always form the scouts of an army. The fish-carriers did not arrive in time. This door is only fastened with a latch; and all (the persons) in the house have each their key.

*parfait*  
*pesant* art.  
art. pr. art. pr. art. *état m. pl. art.*  
*ivresse* *venir* art. \* \*  
art. *Ce* art.  
*toucher* *apprendre se garantir de* art.  
art. art. *de bonne heure* a  
*apprendre* *-guer* art. *vrai* art. *faux*  
*amer* *de* art. *absinthe* art. *élévation* art.  
*sentiment m. pl. ind-2* *ce qui* \* *distinguer ind-2*  
*arc-boutant m. pl.* *tomber*  
\* *fait de* art. *coq-à-l'âne m. pl.* *Tartare*  
*être* *avant-coureur m. pl.* *chasse-*  
*marée m. pl.* *ind-3 à* *ne que*  
*fermer à* \* art. *loquet m.* \* *ceux de*  
*passe-partout m.*



peace. He was a man of uncommon probity and of tried  
*Co un rare 2 f. 1 un éprouvé 2*  
 virtue; (as a) reward for the services he had rendered  
*1 pour le récompenser de que*  
 to the church and state, the king has made him a bishop.  
*église pr. art. évêque.*  
 Neoptolemus had hardly told me that he was a Greek, when  
*Néoptolème eut à peine dit que*  
 I (cried out) O! enchanting words, after so many years  
*s'écrier ind-3 doux parole f pl. de*  
 of silence and unceasing pain, O my son, what mis-  
*sans consolation 2 pr. 1 mal-*  
 fortune, what storm, or rather what propitious wind has  
*heur m. tempête f. plutôt favorable 2 1*  
 brought you hither to end my woes? He replied, I  
*conduire pour mal m. pl. répondre ind-5*  
 am of the island of Scyros, I am returning thither; (I am said)  
*lle retourner y on dit*  
 (to be) the son of Achilles.  
*que ind-1.*

REMARK. As among those who study the French language, there are few who are desirous of knowing every rule, we shall content ourselves with giving a comparative table, in which the same words are exhibited, according to circumstances, both with and without the article. This will be sufficient for such persons, if they learn by heart the phrases which we have inserted at the end of this grammar, and which are a competent illustration of custom.

TABLE.

With the Article.

Without the Article.

|                                                                                 |                                                                        |
|---------------------------------------------------------------------------------|------------------------------------------------------------------------|
| The writings of Cicero are full<br>of the soundest 2 ideas. 1<br><i>sain.</i>   | The writings of Cicero are full<br>of sound 2 ideas. 1                 |
| Divest yourself of the prejudices<br><i>se défaire préjugé</i><br>of childhood. | Have you no prejudice (with<br>regard to) this question?<br><i>sur</i> |
| The different kinds of animals<br>that are upon the earth.                      | There are different kinds of<br>animals upon the earth.                |
| He enters into a detail of the<br>rules of a good grammar.                      | He enters into a long detail of<br>frivolous 2 rules. 1                |



## With the Article.

He affects *circumlocutions*.  
*chercher de détour.*

He loads his memory with *the*  
*verses of Virgil* and *the phrases*  
of Cicero.

Essays supported by *strong* 2  
*discours soutenu*  
*expressions.* 1

He has collected *precepts* of  
*recueillir* *pour*  
morality.  
*mœurs* pl.

Make use of *the tokens* we  
*se servir* *signe (dont)*  
agreed upon. \*  
*être convenu*

The choice of *studies*, proper,  
etc.

Knowledge has always been  
*connaissance* pl.  
the object of *the esteem*, *the*  
*praise* and *the admiration* of  
*clogé* pl.  
*men.*

*The riches of the mind* can  
only (be acquired) by study.  
*ne que s'acquérir*

The gifts of *fortune* are un-  
certain.  
*fragiles.*

The connexion of *proofs*  
*enchaînement* *preuves*  
makes them please and per-  
*qu'elles*  
suade.

It is by meditation upon what  
*Ce*

we read that we acquire  
*frêh* 2 *knowledge* 1.  
*connaissance* pl.

The advantages of *memory*.

## Without the Article.

He affects long 1 *circumlocu-*  
*tions* 2 in order to explain  
the simplest 2 things. 1

He loads his memory *with*  
*insipid* 3 *verses* 1 and  
*phrases.* 2

Essays supported by *lively* 1  
*vive*  
*expressions.* 2

A collection of *precepts* in  
*sur*  
morals.

We are obliged to use *some*  
*de*  
*exterior* 2 *signs* 1, in order  
to make ourselves understood.  
*nous entendre.*

He has made a choice of *books*,  
which are, etc.

It is an object of esteem, of  
*Ce*  
praise, and admiration.

There is in Peru a prodigious  
*le Pérou*  
abundance of *useless* 2  
*riches.* 1

Gifts of *fortune*.  
*bien*

There is in this book an ad-  
mirable connexion of solid 2  
proofs. 1

It is by meditation that we  
acquire fresh 1 knowledge. 2  
*nouveau*

There are different *kinds* of  
*memory.*

## Syntax of the Article.

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### With the Article.

### Without the Article.

|                                                                                                            |                                                                                             |
|------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|
| The memory of facts is the most showy.<br><i>brillant.</i>                                                 | He has only a memory of facts.                                                              |
| The aim of good masters should be to cultivate the <i>devoir</i> ind-1 de mind and reason of their pupils. | He has an air of pedantry <i>ton m. pédant</i> that shocks you at first sight. <i>abord</i> |
| The taste of mankind is liable to great changes.                                                           | Society of chosen 2 men. 1                                                                  |
| He has no need of the lesson <i>avoir besoin</i> you wish to give him.                                     | He has no need of lessons.                                                                  |
| France, Spain, England, etc.                                                                               | Kingdom of France, of Spain, of England, etc.                                               |
| The Island of Japan.                                                                                       | Island of Candia.                                                                           |
| He comes from China.                                                                                       | He come from Poland.                                                                        |
| He arrives from America.                                                                                   | He arrives from Italy.                                                                      |
| The extent of Persia.                                                                                      | He is gone to Persia.<br><i>en</i>                                                          |
| He is returned from the East-Indies, from Asia, etc.                                                       | He is returned from Spain, from Persia, etc.                                                |
| He lives in Peru, in Japan, in <i>à</i> the Indies, in Jamaica, etc.                                       | He lives in Italy, in France, in London, in Avignon, etc.<br><i>à à</i>                     |
| The politeness of France.                                                                                  | The fashions of France.                                                                     |
| The circumference of England.                                                                              | The horses of England.                                                                      |
| The interest of Spain.                                                                                     | The wines of Spain.                                                                         |
| The invention of printing is attributed to Germany.                                                        | The empire of Germany is divided into a great number of states.                             |
| He comes from French Flanders.                                                                             | He comes from Flanders.                                                                     |

### III.

1st. The English make use of *a* or *an*, before nouns of measure, weight, and things bought, as: *wheat is sold for a crown a bushel; butter sells for six-pence a pound; wine sold yesterday for forty crowns a hogshead; 'tis more than a groat a bottle.* But, in French, we ought to make use of the article and not of the pronoun *un*, as: *le bled se vend un écu le boisseau; le beurre se*

*vend six sous la livre; le vin se vendit hier quarante sous le muid; c'est plus de quatre sous la bouteille.*

2dly. When speaking of *time*, *a* or *an* is expressed in French by the preposition *par*, as: *so much a week, tant par semaine.*

3dly. In English, *a* is sometimes put between the pronoun which expresses admiration and the substantive that accompanies it, as: *what a beauty!* but, in French, the *un* is never expressed, and we say, *quelle beauté!*

5thly. In English, when the adverbs *more* or *less* are repeated to express a comparison, they must be preceded by the article, as: *the more difficult a thing is the more honourable.* But, in French, the article is omitted, and we say, *plus une chose est difficile, plus elle est honorable.*

## EXERCISE.

Corn sells for eight shillings a bushel. Veal and  
 art. blém. se vendre \* schelling boisseau art. veau art.  
 mutton cost ten pence a pound. This lace is sold at half a  
 couler sou livre f. f. se vendre \* demi 2 1  
 guinea an ell. The best French wines are sold from twelve  
 f. aune de France 2 1 ind-1  
 to fifteen shillings a bottle. My father goes to Ireland four or  
 bouteille f. va en Irlande  
 five times a year. He gives to his son seven shillings a day. It  
 fois an  
 (is necessary), if you desire to (improve soon), that you  
 falloir \* faire des progrès rapides  
 take a lesson three times a week. The more I contemplate  
 prenez \*  
 those precious remains of antiquity, the more I am struck  
 = reste m. pl. art. = frappé  
 with wonder. What a beautiful morning! come let us go and  
 de étonnement matinée f.  
 walk into the field.  
 se promener champ m. pl.

## CHAPTER III.

## OF THE ADJECTIVE.

1. 1. 1.

1st. We have said that an adjective agrees in gender

and number with the substantive which it qualifies; we must however except from this rule *nu*, bare, and *demi*, half, when placed before a substantive, and *feu*, late, when before the article or a pronominal adjective, as: *il va nu-pieds*, he goes barefoot; *je suis à vous dans une demi-heure*, I will be with you in half an hour; *feu la reine*, the late queen; *feu ma mère*, my late mother. But the agreement takes place, if *nu* and *demi* be placed after the substantive, and *feu* between the article or pronominal adjective and the substantive, as: *il a les pieds nus*, his feet are bare; *je suis à vous dans une heure et demie*, I will be with you in an hour and a half; *la feuë reine, ma feuë mère*.

2dly. An adjective frequently serves to qualify two or more substantives expressing either persons or things of different genders.

If it be used to qualify more than two substantives, the agreement of this adjective with the substantives will be agreeably to the rule given. Either these substantives perform the office of subject, as: *la grammaire, la logique, et la rhétorique, méthodiquement enseignées, ne s'oublient guère*; grammar, logic, and rhetoric, when taught with method, are seldom forgotten; or whether they constitute the regimen, as: *c'est un homme d'une valeur, d'une vertu et d'une fidélité éprouvées*; he is a man of tried courage, virtue, and fidelity.

If it be used to qualify only two substantives, we must distinguish the substantive of persons and the substantive of things; with the first, the rules of agreement are to be observed in all cases; with the second, custom allows, when the substantives form the regimen, to make the adjective agree with the last only, as: *elle avoit les yeux et la bouche ouverte*. Nevertheless, modern grammarians are for the agreement, even in this case.

3dly. With respect to phrases like the following, *les langues Angloise et Française sont fort cultivées*, though they are in opposition to the rules of grammar, yet they are so generally sanctioned by custom, that it must be acknowledged it is allowable to use them. Nevertheless, in strict propriety, it is certainly better to say, *la langue Française et l'Angloise sont très-cultivées*.

## EXERCISE.

He ran through the streets like a madman, bare foot and  
 \* rue f. pl.  
 bare-headed. His legs were bare. Give me half a guinea, and then (you will only owe) a guinea and a half. I shall  
 être Il art. jambe f. 2 avoir 1  
 \* ne devoir plus que  
 be at home in half an hour. Come before half past one.  
 chez moi dans 2 une heure et 1  
 The late queen was idolized. The late queen was universally  
 2 1 adoré  
 regretted. His impetuosity and courage, long restrained,  
 pron. enchaîné  
 soon surmounted all obstacles. The imagination and ge-  
 art. art.  
 nius of Ariosto, although irregular in their course, yet  
 l'Arioste, quoique marche, néanmoins  
 interest, (hurry along) and captivate the reader, who can never  
 attacher entraîner lecteur  
 be tired of admiring them. There are in Gessner's idylls,  
 ind-1 2 art. idylle 1 de  
 sentiments and a grace altogether affecting. The good taste  
 tout-à-fait touchant  
 of the Egyptians, (from that time) made them love solidity  
 dès-lors leur art. =  
 and unadorned regularity. In those climates, the dry and the  
 tout nu 2 = 1  
 rainy monsoons divide the year.  
 mousson f. pl. se diviser année.

## I I.

1st. In the use of substantives of measure and dimensions, there is a difference of construction in the two languages, which it is important to remark. In English, the substantive of measure is placed before the substantive or adjective expressing the dimension, as: *a tower two hundred feet high*, or *in height*. In French, the word which expresses the dimension is placed first, if it be an adjective, and the preposition *de* is added to it as a regimen, as: *une tour haute de deux cents pieds*. But it is placed after, if it be a substantive, or if the adjective be used substantively; adding the preposition *de*, either before the noun of measure, or before the noun of dimension, as: *une tour de*

*deux cent* pieds de haut, or *de hauteur*. This last expression is ne most elegant.

When speaking of dimensions, the English make use of the verb *to be*, as: *the walls of Algiers are twelve feet thick, and thirty feet high*. But, in French, we generally make use of the verb *avoir*, and then we have two constructions: 1st. *les murs d'Alger ont douze pieds d'épaisseur, et trente de hauteur*; 2d. *les murs d'Alger ont douze pieds d'épaisseur sur trente de hauteur*. This last manner is the best and most generally adopted.

2dly. In comparative sentences, where we want to express the difference of a thing compared with another, the sentence is often constructed in English thus: *she is taller than her sister by the whole head*. But we ought to say in French; *elle est plus grande que sa sœur de toute la tête*.

EXERCISE.

This box, six feet long, is very convenient. You will be  
*coffre m. commode*  
 stopped in your march by a river three hundred feet broad. This  
*arrêté f.*  
 observatory, twelve hundred feet high, is very proper for  
 =  
 knowing the true position of the stars. It is a terrace  
*inf-1 astre m. pl. Ce terrasse f.*  
 a hundred and eighty feet broad and twelve hundred  
*large*  
 feet long. The walls of our garden are twenty feet high  
*\* mur m. pl.*  
 and three broad. It is one of the finest stones that was  
*on ait*  
 ever seen: it is twenty feet long and six thick. This  
*jamais vues longueur épaisseur*  
 ditch is nine feet six inches deep and six feet  
*fossé m. pouce m. pl. profondeur f.*  
 broad. My son is taller than yours by two inches.

REGIMEN OF THE ADJECTIVES.

**RULE.** To join a noun to an adjective that precedes it, we put *de*, or *à*, between that adjective and the noun; then, the noun is called the regimen of the adjective.

## EXAMPLE:

*Digne de récompense,*  
*Content de son sort,*  
*Utile à l'homme,*  
*Propre à la guerre,*

Worthy of reward  
 Satisfied with his lot.  
 Useful to man.  
 Fit for war.

*Récompense* is the government of the adjective *digne*, because it is joined to that adjective by the word *de*: *l'homme* is the government of the adjective *utile*, because it is joined to that adjective by the word *à*.

## EXERCISE.

Virtuous men are always worthy of esteem. A weak  
 art. *vertueux* 2 1 *toujours* *estime* f. *faible* 2  
 mind is liable to many contradictions. A heart free from  
 1 m. *sujet bien des* — f. pl. *cœur m. libre de*  
*cares* enjoys the greatest possible felicity. Voltaire was  
*soin* m. pl. *jouit de* 1 — 3 = f. 2 — *fut*  
 always greedy of praise, and insatiable of glory. Rousseau,  
*avide louange* f. pl. — — —  
 endowed with a strong and fiery imagination, was all his  
*doué de fort* 2 *bouillant* 3 — f. 1  
 (life-time) subject to frequent fits of misanthropy, and  
*vie* f. *enclin à de* — *accès* m. pl. =  
 liable to all the variations attendant upon it.  
*sujet* — f. pl. *qui en sont la suite*.

*Promiscuous Exercises on the Article and the Adjectives.*

The Faults of Infancy.  
*défait* m. pl. art. *enfance*

The amiable Louisa and her young brother Charles were  
*Louise* — ind-2  
 gentle, humane, and sensible. To the most interesting  
*doux sensible spirituel* *intéressant* 2 art.  
 person, Louisa joined all the modesty, the pleasing ingenuous-  
*figure* f. 1 ind-2 = f. *heureux ingénuité* f  
 ness and artless graces of her sex; and Charles, the vivacity,  
*naïf* 2 art. — f. 1 *sere* m. = f.  
 the fire, and the manly gracefulness of his. But these  
*feu* m. *mêle agrément* m. pl.  
 advantages, the precious gifts of nature, were  
*avantage* m. pl. \* = 2 *don* m. pl. 1 art. — f. ind-2

obscured by great defects. They were  
*un peu obscurci de défaut* m. pl. ind-2  
 both inclined to idleness, and liable to fits of sullenness  
*l'un et l'autre enclin art. paresse f. sujets des accès bouderie f.*  
 and ill humour when they were contradicted.  
*de \* = h m. lorsqu' contredit art.*  
 Faults are diseases of the soul, the cure (of which)  
*défaut des maladies guérison f. a dont 1*  
 is the work of time.  
*ouvrage art. m.*

In good dispositions it is generally the fruit of the  
*les âmes bien nées elle d'ordinaire — m.*  
 development of reason, and the desire of pleasing.  
*developpement m. art. de m. inf-1*  
 Though their parents were persuaded (of this), they employed,  
*Quoique — subj-2 — dé 3 en 1 employer*  
 to hasten it, an expedient which succeeded.  
*ind-3 pour hâter 2 la 1 moyen m. leur réussir ind-3*  
 If they were satisfied with them, contentment and  
*\* 2 ind-2 1 content de art. satisfaction f. art.*  
 joy were painted in their countenances; if dissatisfied,  
*f. peint sur figure f. pl. \* en étoient-ils mécontent*  
 they did not scold, but they received them with a  
*\* les gronder ind-2 ind-2*  
 sorrowful air, a dejected countenance, and every sign  
*triste 2 regard 1 abattu 2 maintien 1 tous art. signe*  
 of chagrin and trouble. Louisa and Charles  
*m. pl. art. — m. de art. douleur.*  
 were naturally kind and feeling; they could not long  
*naturellement bon sensible ne pouvoient long-temps*  
 support the idea of having afflicted such tender parents.  
*résister à idée inf-1 affligé des si tendre 2 — 1*  
 They felt their error, burst into tears, and asked  
*ind-2 faute f. fondre en larme f. pl.*  
 pardon. All was immediately forgotten, and satisfaction  
*— m. 2 3 aussitôt 1 oublié art. contentement m.*  
 again smiled around. It was by this means that these  
*renaitre ind-2 autour d'eux. Ce fut moyen sing. que*  
 amiable children soon became models of  
*bientôt 2 devenir 1 des modèle m. pl.*  
 docility, complaisance, and application.  
*= de — de —*



## CHAPTER IV.

## OF THE PRONOUNS.

## §. I.

## OF PERSONAL PRONOUNS.

*Of the Place of Personal Pronouns.*

There is no difficulty in placing personal pronouns, when they act as subjects: the person who speaks always names himself last, and the person addressed is generally named first.

## EXAMPLES:

*Vous et moi, nous irons à la campagne;* You and I will go into the country.  
*Nous irons ce soir à la promenade, vous, votre frère, et moi;* We will take a walk this evening, you, your brother, and I.

## EXERCISE.

My sister and I were walking by the last rays of  
*nous* \* ind-2 *à* *rayons* m. pl.  
 the setting sun, and we were saying: what a sweet splendour  
*couchant* \* *disions* *éclat* m.  
 does it still spread over all nature! In the long  
 \* 2 *pas* 3 4 *ne répand* 1 art.  
 winter evenings, my father, my brothers and I (used to  
*de* 2 *soirée* f. pl. 1 *nous passer*  
 spend) two hours in the library and to read there,  
 ind-2 *bibliothèque* f. *nous* \* *lisions* 1  
 (in order to unbend our minds) from the serious studies of the  
*pour* *se délasser* = 2 1  
 day, those amiable poets who interest most the heart, by the  
 2 1 *le plus*  
 charms of a lively imagination, and make us love truth, by  
*riant* 2 1 art. *en*  
 disguising it under the mask of an ingenious fiction. You  
*déguiser* inf-3 *trait* m. pl. = 2 f. 1

and your friend shall accompany me to the museum, and there  
 —pagner musée m. \* où  
 we shall study nature in her three kingdoms.  
 règne m. pl.

**RULE.** The pronouns *il* and *ils* always represent a substantive masculine, the former, if it be singular, the latter, if it be plural; and *elle* and *elles*, on the contrary, represent a substantive feminine, *elle*, if it be singular, *elles*, if plural.

Thus, in speaking of the rose; say, *elle a un parfum exquis, aussi est-elle la fleur la plus recherchée*, it has an exquisite fragrance, and is indeed the choicest of flowers; because *rose* is feminine and singular; and in speaking of several ladies, *elles ont autant de modestie que de beauté, d'esprit et de grâce*, they have as much modesty as they have beauty, wit, and accomplishments; because *dames* is feminine and plural.

EXERCISE.

(Look at) that magnificent building; it unites gracefulness  
*Regarder* — *fiqne bâtiment m. réunir art. grâce f.*  
 to beauty, and elegance to simplicity. Ignorance  
 art. = f. art. — f. art. = f. — f.  
 is jealous, presumptuous, and vain: it sees difficulties  
*présomptueux* — *ne de* = f. pl.  
 in nothing, (is surprised) at nothing, and stops at nothing.  
*à rien ne s'étonner de ne s'arrêter à*  
 Let us gather these roses; Heavens! what a sweet fragrance  
*cueillir Ciel! quel \* parfum*  
 they exhale! Never judge from appearances; they are often  
 — *ler!* *sur art.*  
 deceitful: the wise man examines them, and does not decide  
 \* \* *se décider*  
 upon them, till he has had time to fix his judgment.  
*d'après f. que lorsque art. m. de fixer*

With respect to pronouns, when used as a regimen, custom has established the following rules.

**RULE I.** The pronouns, *me*, *te*, *se*, *leur*, *le*, *la*, *les*, *y* and *en*, are generally placed before verbs, as are *nous*, *vous* and *lui*, when without a preposition.

## EXAMPLES :

|                        |                       |
|------------------------|-----------------------|
| <i>Il me dit,</i>      | He tells me.          |
| <i>Je le vois,</i>     | I see him.            |
| <i>Je les écoute,</i>  | I listen to them.     |
| <i>Je lui parle,</i>   | I speak to him.       |
| <i>J'y songerai,</i>   | I will think of it.   |
| <i>J'en suis ravi,</i> | I am delighted at it. |

## EXERCISE.

(As soon as) he had explained to us the maxims of So-  
*Dès que expliquer ind-5 \* So-*  
 crates, he said: you see that it is not without reason *he*  
*crate ind-3 ce que on le*  
 (is looked upon) as truly wise. He was continually saying  
*regarde un vrai ind-2*  
 to me, yet a little patience, and you will disarm even *envy*  
*\* de désarmer \* art.*  
 itself. You have, no doubt, (some foundation) for reproaching  
*être sans doute fondé à inf-1*  
 him with his faults; but is there (any man) on earth that  
*lui de \* art. m. pl. quelqu'un art. qui*  
 is exempt (from them)? To please her, you must never  
*subj-1 en lui \**  
 flatter her. To abandon one self to metaphysical abstrac-  
*\* art. métaphysique 2*  
 tions, is to plunge into an unfathomable abyss.  
*1 ce \* se jeter sans fond 2 abîme m. 1.*

**RULE II.** The pronouns *moi, toi, soi, nous, vous, lui, eux, elle* and *elles*, are placed after verbs, when they are preceded by a preposition.

## EXAMPLES :

|                                 |                                    |
|---------------------------------|------------------------------------|
| <i>Cela dépend de moi,</i>      | That depends on me.                |
| <i>Je pense à toi,</i>          | I think of thee.                   |
| <i>On s'occupe trop de soi,</i> | We are too attentive to ourselves. |
| <i>Que dites vous d'eux,</i>    | What do you say of them.           |

## EXERCISE.

My father loved me so tenderly that he thought of  
*ind-2 penser ind-2 d*  
 none but me, (was wholly taken up) with me, and saw none but me  
*ne que ne s'occuper ind-2 que de ind-2*

in the universe. If you wish to obtain that favour, you must  
 speak to him himself. It depended on you to excel your  
 rivals, but you would not. Philip, father of Alexander,  
 being advised to expel from his dominions a man, who  
*comme on conseilloit à 1 de chasser* *état m. pl.*  
 (had been speaking) ill of him; I shall take care not to do that,  
*parler ind-6* *se garder bien \* \* \* en*  
 said he, he would go and slander me every where.  
*ind-3* *\* médire de*

**RULE III.** In imperative phrases, with affirmation, *moi, toi, nous, vous, lui, leur, eux, elle, elles, le, la, les, y* and *en*, are placed after verbs; but, if with negation, *me, te, se, nous, vous, lui, leur, le, la, les, y* and *en*, are placed before verbs.

EXAMPLES:

|                                 |                           |
|---------------------------------|---------------------------|
| <i>Dites-moi ce qui en est,</i> | Tell me how things stand. |
| <i>Donnez-en,</i>               | Give some.                |
| <i>Songez-y,</i>                | Think of it.              |

But we say:

|                                       |                                  |
|---------------------------------------|----------------------------------|
| <i>Ne me dites pas ce qui en est,</i> | Do not tell me how things stand. |
| <i>Ne m'en donnez point,</i>          | Do not give me any.              |
| <i>N'y songez pas,</i>                | Do not think of it.              |

**REMARK.** 1st. When the pronouns *me, te, moi, toi*, are placed betwixt an imperative and an infinitive, we make use of *me, te*, when the imperative is without a regimen direct.

EXAMPLES:

|                             |                              |
|-----------------------------|------------------------------|
| <i>Venez me parler,</i>     | Come and speak to me.        |
| <i>Va te faire coiffer,</i> | Go and get thy hair dressed. |

But we make use of *moi, toi*, if the imperative have a regimen direct.

EXAMPLES:

|                           |                       |
|---------------------------|-----------------------|
| <i>Laissez-moi faire,</i> | Let me do it.         |
| <i>Fais-toi coiffer,</i>  | Get thy hair dressed. |

2dly. If *moi, toi*, be placed after the imperative, and

followed by the pronoun *en*, they are changed into *me, te*.

## EXAMPLES :

*Donnez-m'en,*  
*Retourne-t'en,*

Give me some.  
Go back.

3dly. When there are two imperatives joined together by the conjunctions *et, ou*, it is more elegant to place the second pronoun before the verb.

## EXAMPLES :

*Polissez-le sans cesse et le re-* Polish and repolish it conti-  
*polissez,* ually.  
*Gardez-les ou les renvoyez,* Keep them or send them back.

## EXERCISE.

Listen to *me*, do not condemn *me*, without a hearing. *Com-*  
*écouter\** \* *m'écouter se plain-*  
*plain*, thou hast just cause of complaint; however, do not  
*dre un sujet plainte*  
*complain* too bitterly of the justice of mankind. Give  
*amèrement* art. *homme pl.*  
*some.* Do not give *any*. Think (of it). Do not think of it.

Repeat *to them* continually that, without honesty, one can never  
succeed in the world. Do not repeat *to them* continually the  
same things: Acknowledge *him* as your master, and obey  
*reconnoître pour*  
*him.* Tread upon that spider and kill it.  
*lui marcher araignée f. écraser*

**RULE IV.** When several pronouns accompany a verb, *me, te, se, nous, vous*, must be placed first; *le, la, les*, before *lui, leur*; and *y* before *en*, which is always the last.

## EXAMPLES :

*Prêtez-moi ce livre; je vous le* Lend me that book; I will re-  
*rendrai demain; si vous me* turn it you to-morrow; if  
*le refusez, je saurai m'en* you refuse me, I can make  
*passer:* shift without it.  
*Aurez-vous la force de le leur* Will you have resolution  
*dire?* enough to tell them it?  
*Il n'a pas voulu vous y mener.* He would not take you there.  
*Je vous y en porterai,* I will bring you some there.

## Syntax of the Pronouns.

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**EXCEPTION.** In an imperative sentence, with affirmation, *le, la, les*, are always placed first, as, *donnez-le-moi*, give it me; *offrez-la-lui*, offer it to him; *conduisez-les-y*, conduct them thither: and *moi* is placed after *y*, as, *menez-y-moi*, carry me thither; but we say, *menez-nous-y*, carry us thither.

### EXERCISE.

You wish to make a present to your sister. (There is) a beautiful fan, you should present her with it. How many people are there without merit and without occupation (who would be mere nothings) in society, did not introduce them (into it). I shall speak to them (about it) and give you a faithful account of it. It is certain that old G ron te has refused his daughter to Val re; but because he does not give her to him, it does not follow that he will give her to you.

**REMARK.** The expression *m me* is sometimes placed after the personal pronouns, *moi, toi, soi, nous, vous, eux, lui, elle, elles*, to mark more particularly the person or thing spoken of.

### EXAMPLES:

*Ils se sont perdus eux-m mes,* They have ruined themselves.  
*Le monde estime bien des choses* The world prizes many things  
*qui, en elles-m mes, sont fort* which, in themselves, are  
*m prisables;* worthless.

##  . II.

### OF THE RELATIVE PRONOUNS.

We have seen that the relative pronouns are, *qui, que, dont, lequel, quoi*.

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**RULE I.** *Qui*, when a relative, is always of the number, gender, and person of its antecedents.

## EXAMPLES:

|                                    |                           |
|------------------------------------|---------------------------|
| <i>Moi qui suis son fils,</i>      | I who am his son.         |
| <i>Toi qui es si jeune,</i>        | Thou who art so young.    |
| <i>L'enfant qui joue,</i>          | The child who plays.      |
| <i>Nous qui étudions,</i>          | We who study.             |
| <i>Vous qui riez,</i>              | You who laugh.            |
| <i>Les livres qui instruisent,</i> | The books which instruct. |

In the first example, *qui* is singular, and of the first person, because the pronoun *moi* is in the singular, and of the first person. In the second it is singular, and of the second person, for the same reason; and it is farther masculine or feminine, according to the sex of the person addressed.

## EXERCISE.

I who did not suspect (so much) falsehood, cunning, and perfidy, in a man whom I loved, blindly followed his counsels. Thou who art candour and innocence itself, trust not too lightly. The great empire of the Egyptians, which was (as it were) detached from all others, was not of long duration. We who know the value of time, ought to make a good use (of it), instead of wasting it in idleness and frivolity. What! is it you, my daughter, who (would wish) that I (should love) you less? The greatest men, who were the ornament and glory of Greece, Homer, Pythagoras, Plato, even Lycurgus and Solon, went to learn wisdom in Egypt.

*soupçonner ind-2 tant de fausseté f. pr. ruse f. ind-2 aveuglement 3 je suivre ind-3 conseil m. art. = art. — f. même te confie légèrement. — m. — tien comme détaché art. durée f. connaître prix m. art. nous, devoir ind-1 \* emploi m. au lieu perdre dans oisiveté f. art. inutilité f. Quoi ce (would wish) que subj-2 ind-4 ornement art. = f. art. Grèce f. Homère, thagoras, Plato, even Lycurgus and Solon, went to learn — gore, Platon, même — gae — ind-3. \* apprendre art. sagesse f. en Egypte.*

**RULE II.** *Que*, when a relative, is of the number and gender of its antecedent.

EXAMPLES:

|                                            |                                       |
|--------------------------------------------|---------------------------------------|
| <i>C'est moi que l'on demande,</i>         | It is I whom they ask for.            |
| <i>C'est toi qu'on appelle,</i>            | It is thou whom they call.            |
| <i>La femme que je vois si bien parée,</i> | The woman whom I see so well dressed. |
| <i>C'est nous que vous offensez,</i>       | It is we whom you offend.             |
| <i>C'est vous que je cherche,</i>          | It is you I am seeking.               |
| <i>Les dames que vous voyez,</i>           | The ladies whom you see.              |

EXERCISE.

I *whom* temptation surrounded on every side fell  
 art. *séduction* f. *environner* ind-2 *de tout part* f. pl. *je tombai*  
 into the snare. It is thou *whom* the public voice calls to that  
*dans* *piège* m. *Ce* a f. 1 *appeler*  
 employ. A power which terror and force have  
*place* f. *puissance* f. art. = f. art. — f.  
 founded, cannot be of long duration. It is we *whom* they per-  
*fondé* f. *ne peut* *durée* f. *l'on pour-*  
 secute with unexampled rage. You *whom* every body  
*suivre avec une sans exemple* 2 *furor* f. 1 *tout le monde*  
 respects, hasten to (show yourself). (Every thing) in the  
*respecter se hâter de* *paraître.* *Tout dans*  
 universe alters and perishes; but the writings *which*  
*univers* m. *s'altérer* *périr.* *écrit* m. pl. art.  
 genius has dictated, shall be immortal,  
*génie* m. *dicté* pl. — *tel.*

*Dont* represents occasionally *de qui*, *duquel*, *de laquelle*,  
*desquels*, *desquelles*, and even *de quoi*.

EXAMPLES:

|                                                                         |                                                              |
|-------------------------------------------------------------------------|--------------------------------------------------------------|
| <i>L'homme dont vous parlez est parti,</i>                              | The man of whom you are speaking is gone.                    |
| <i>La tour dont nous apercevons les créneaux doit être très-élevée,</i> | The tower whose battlements we perceive must be very high.   |
| <i>Ce dont je vous ai parlé l'autre jour n'a pas réussi,</i>            | What I was speaking to you of the other day did not succeed. |

OBSERVE 1st, That *qui*, *que*, and *dont* may equally apply to persons and things; but *qui* can never apply to things when it ought to be preceded by a preposition: in this case we must make use of *lequel*, *duquel*, *auquel*, etc.



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2dly. *Lequel, laquelle*, apply both to persons and things.

3dly. *Quoi* applies only to things.

There is likewise an adverb which is employed as a relative pronoun; it is *où*. On this occasion, it is of both genders and both numbers, and signifies *dans lequel, auquel, dans laquelle*, etc.

## EXAMPLES :

*Voilà le but où il tend,* That is the object he has in view.  
*Ce sont des affaires où je suis embarrassé,* Those are affairs with which I am perplexed.

REMARK. *Où* is united with the preposition *de* and *par*.

## EXAMPLES :

*Voilà une chose d'où dépend le bonheur public,* That is an affair on which the public happiness depends.  
*Tels sont les lieux par où il a passé,* These are the places through which he passed.

## EXERCISE.

Persons of a middle condition have not the same  
 art. *personne* f. pl. *commun* 2 — f. 1 *même*  
 need of being cautioned against the dangers to which  
*besoin* m. inf-1 *précautionné* f. pl. *contre* *écueil* m. pl.  
 elevation and authority expose those who are destined  
 art. — f. art. *autorité* f. *exposer* ceux *destiné* m. pl.  
 to govern mankind. The protection on which he relied  
*gouverner* art. *homme* pl. — f. *sur* *compter*  
 has been too weak. That after which a true philosopher  
 ind-2 *faible* *Ce après* *vrai* — *phé* m.  
 sighs most ardently, is to spread that sentiment of uni-  
*soupirer* art. *ardemment* *de répandre* — m.  
 versal benevolence which should unite and (bring together)  
 — *selon* *bienveillance* f. 1 *devroit unir* *rapprocher*  
 all men. These are conditions without which the thing  
 art. *Ce sont des* *sans* f.  
 would not have been concluded. Nature, of whose secrets  
*fait* f. art. — f. \* 1 art. — m.  
 we (are ignorant), will be always a source of conjecture  
 pl. 4 2 *ignorer* 3 — f. 3 — f. pl. 4  
 to mankind. That of which we complain the most  
*pour* 1 art. *homme* 2 *Ce* *se plaindre*

bitterly is not always what affects us the most. The only  
*amèrement* *ce qui affecter* *seul*  
moments in which his soul still opens to pleasure  
— m. pl. *encore* 2 *s'ouvrir* 1 art.  
are those which he devotes to study. The mountains from  
*ceux* *consacrer* art *étude* f. f. pl.  
whence gold (is extracted) are not in general fruitful.  
*on* 1 art. or 3 *tire* 2 \* *en* — *infertile* pl.  
The different countries through which he has passed have  
— *pays* m. pl. *par* *passé*  
furnished his pencil with romantic and picturesque  
*fourni* à *pinceau* m. *de* art. — *tique* 2 *pittoresque* 3  
scenes.  
— I.

### §. III.

#### OF PRONOUNS ABSOLUTE.

We have seen, that the pronouns absolute are, *qui*, *que*,  
*quoi*, *quel*, *lequel*.

*Qui* signifies *quel homme*, what man: *quelle personne*,  
what person.

#### EXAMPLES:

*Qui vous a dit cela?* Who told you that?  
*J'ignore qui a fait cela,* I don't know who did that.  
*Que* signifies *quelle chose*, what thing.

#### EXAMPLES:

*Que dit-on?* What do they say?  
*Je ne sais qu'en penser,* I don't know what to think of it.  
*Quoi* has the signification of *que*.

#### EXAMPLES:

*A quoi s'occupent-ils?* What are they engaged in?  
*Dites-moi en quoi je puis vous servir,* Tell me how I can serve you.

REMARK. If *que* or *quoi* be followed by an adjective, the  
preposition *de* is placed before that adjective.

#### EXAMPLES:

*Que dit-on de nouveau?* What news is there?  
*Quoi de plus instructif et de plus amusant?* What is more instructive and  
amusing?

## EXERCISE.

*Who* will not agree that life has few real pleasures and  
*convenir* art. f. *peu de vrai*  
 many dreadful pains? (Some one) entered secretly;  
*beaucoup de affreux à peine* f. pl. 1 *On entra secrètement*  
 guess *who* it was. *What* have you read in that book  
*deviner* \* \* \*  
 that can have excited in your soul emotion and *enthu-*  
*qui puisse* *porté* art. — f. art. *enthousiasme*?  
*siasme* m. *savoir* \* *Avez*  
 find them occupied? There is in that discourse I know not  
*trouvés* *occupé* m. pl. *discours* m. *savoir*  
*what* which appears to me designing. *What* have you remarked  
*sembler* \* *insidieux* *remarqué*  
 good, beautiful and sublime in Homer? *What* more  
*pr.* *pr.* *pr.* *pr.*  
 brilliant, and, at the same time, more false, than the expressions  
*brillant* *en* \* *même* *pr.* —  
 of a man, who has (a great deal) of wit, but wants  
*beaucoup* *esprit* *qui manque de*  
 judgment?  
*jugement?*

In interrogations, and after a verb, *quel* is used to ask the name or qualities of a person or thing.

## EXAMPLES :

|                                     |                                |
|-------------------------------------|--------------------------------|
| <i>Quel homme est-ce?</i>           | What man is it?                |
| <i>Quel temps fait-il?</i>          | What weather is it?            |
| <i>Je ne sais quel homme c'est,</i> | I don't know what man it is.   |
| <i>Il sait quel parti prendre,</i>  | He knows what steps to pursue. |

We have already seen, that the adverb *où* is employed as a relative pronoun; it is likewise used as a kind of absolute pronoun.

*Où* represents *en quel endroit*, in what place, or *à quoi*, to what.

## EXAMPLES :

|                                                        |                                                         |
|--------------------------------------------------------|---------------------------------------------------------|
| <i>Où allez-vous?</i>                                  | Where are you going?                                    |
| <i>Où cela nous mènera-t-il?</i>                       | Where will that take us?                                |
| <i>J'ignore où l'on me conduit,</i>                    | I don't know where they are taking me.                  |
| <i>Il n'a pas prévu où cette conduite le mènerait,</i> | He did not foresee where such a conduct would lead him. |

REMARK I. When *où* is joined to the preposition *de*, it marks the place or cause, according to circumstances of which you are speaking.

EXAMPLES:

|                                                     |                                                                     |
|-----------------------------------------------------|---------------------------------------------------------------------|
| <i>D'où vient-il?</i>                               | Where does he come from?                                            |
| <i>D'où sa haine procède-t-elle?</i>                | From whence proceeds his hatred.                                    |
| <i>Voilà d'où il vient,</i>                         | It was there he came from.                                          |
| <i>Le mal me vient d'où j'attendois mon remède,</i> | The evil proceeds from that quarter whence I had expected a remedy. |

REMARK II. When *où* is preceded by the preposition *par*, it marks the place or means, according to the different circumstances of which you are speaking.

EXAMPLES:

|                                                   |                                                  |
|---------------------------------------------------|--------------------------------------------------|
| <i>Par où avez-vous passé?</i>                    | Which way did you come?                          |
| <i>Par où me tireraï-je d'affaire?</i>            | Which way shall I extricate myself?              |
| <i>Voilà par où j'ai passé,</i>                   | That is the way I came.                          |
| <i>Je ne sais par où je me tirerai d'affaire,</i> | I don't know which way I shall extricate myself. |

EXERCISE.

*What* grace, *what* delicacy, *what* harmony, *what* colour-  
*grâce* f. *délicatesse* f. = f. *colo-*  
ing, *what* beautiful lines in Racine! *What* then must  
*ris* m. *vers* m. — 1 *donc* 3 *doit* 2  
have been that extraordinary man to whom seven cities  
= 2 1 *se sont*  
contested the glory of having given birth? He does not  
*disputé* = f. *avoir donné* art. *jour* m. \*  
know *what* model to follow. I have told you *what* man it is.  
*savoir* *modèle* m. \* *suivre* *ce*  
*Which* of those ladies do you think the most amiable?  
f. *dames* f. \* 2 *trouver* 1 f.  
Choose *which* of those two pictures you like best.  
*Choisir* — m. 4 5 6 *tableau* m. 7 1 *aimer* 2 art. *mieux* 3  
*Where* am I? He knows not *where* he is. He is gone I don't  
*en* *savoir* *en* *allé* *ne*  
know *where*. *Where* does he get that pride? (It is) *there*  
*savoir* *De* \* *lui vient* *orgueil* m. *voilà* *de*  
he derives his origin. (*Which way*) did you come? (That is)  
*tirer* *origine*. *Par* *êtes-vous arrivé?* *Voilà*  
*(the road)* I came.  
*par* *venir* ind-4

By the manner in which we have employed these pronouns, it will be seen they are only *interrogative*, when at the beginning of a sentence, and, consequently, the most proper name for them is that of *pronouns absolute*.

## § IV.

## OF DEMONSTRATIVE PRONOUNS.

*Ce, cette, ces*, very often are joined to the adverbs of place, *ci*, here, and *là*, there, in order to point out in a more precise manner the thing spoken of; and then the demonstrative pronoun is placed before the substantive, and *ci* and *là* are placed after.

## EXAMPLES:

|                        |              |
|------------------------|--------------|
| <i>Ce livre-ci,</i>    | This book.   |
| <i>Cette fleur-ci,</i> | This flower. |
| <i>Cet homme-là,</i>   | That man.    |
| <i>Ces femmes-là,</i>  | Those women. |

*Celui, celle, ceux, celles*, are followed by the preposition *de*, when placed before a substantive, and by a pronoun relative, when placed before a verb.

## EXAMPLES:

|                                                                         |                                                                      |
|-------------------------------------------------------------------------|----------------------------------------------------------------------|
| <i>Les maladies de l'âme sont plus dangereuses que celles du corps,</i> | The disorders of the mind are more dangerous than those of the body. |
| <i>L'homme dont je vous ai parlé est celui que vous voyez,</i>          | The man of whom I spoke to you is he whom you see.                   |
| <i>De toutes les choses du monde, c'est celle que j'aime le moins,</i>  | Of all the things in the world, it is that which I like least.       |

REMARK. The pronouns *celui, celle, ceux* and *celles*, when followed by a pronoun relative, are expressed in English, by the personal pronouns, *he, she, they*, or by *that which, those which, such as*, etc.

## EXERCISE.

The pleasures of the wise resemble in nothing those of a  
*ressembler* 2 3 1 4 à  
dissipated man. *He that* suffers himself to (be ruled) by his  
*dissipé* 2 1 *se laisse* \* *dominer*  
passions, must renounce happiness. *This stuff* will  
*doit renoncer à* art. bonheur m. *étasse-ci* f. \*

ecome you wonderfully. *That* action is worthy of blame.  
*siéra à merveille. f.-là blâme.*  
*This* scene is calculated to interest all men, but that  
 —f.-ci *faite pour intéresser art. -là*  
 cannot succeed.  
*ne sauroit réussir.*

*Celui-ci* and *celui-là* adopt the gender and number of the substantive whose place they supply. When they are opposed to each other, *celui-ci* marks the object which is the nearest; and *celui-là*, that which is the most distant.

EXAMPLE:

*Celui-ci* platt, mais *celui-là* cap- This pleases, but that capti-  
 tive. vates.

*Ci* and *là* coalesce with *ce*, and form the two other demonstrative pronouns *ceci* and *cela*, the first of which signifies *cette chose-ci*, this object; the second, *cette chose-là*, that object.

They are used alone; but when they are opposed to each other, *ceci* expresses the nearest object, and *cela* the most distant.

EXAMPLE:

*Je n'aime point ceci, donnez- I don't like this, give me that.*  
*moi cela;*

REMARK. When *cela* is alone and not opposed to the pronoun *ceci*, it is, like *ceci*, used of an object which we point to.

EXAMPLES:

*Que dites-vous de cela?* What do you say of that?  
*Cela est fort beau,* That is very handsome.

EXERCISE.

(Here are) certainly two charming prospects; this  
*Voilà certainement beau perspective f. pl.*  
 has something more cheerful, but many people  
*quelque chose de riant bien de art. personne f. pl.*  
 think that more striking and more majestic. The body  
*trouver imposant majestueux.*

perishes, the soul is immortal; yet all our cares are for  
*périr* f. —*tel* *cependant* *soin*  
*that*, while we neglect *this*. What means *this*? *That*  
*tandis que* *négliger* *vout dire*  
 is true. It is not *that*. *This* is low and mean, but *that* is  
*Ce* *bas* *rampant*  
 grand and sublime.

## § V.

## OF INDEFINITE PRONOUNS.

## 1st CLASS.

*Those which are never joined to a Substantive;*

*Quelqu'un* means *un, une, one.*

## EXAMPLES :

*Nous attendons des hommes, il en viendra quelqu'un;* We expect men, some will come.  
*Plusieurs femmes m'ont promis de venir, il en viendra quelqu'une;* Several ladies have promised me to come, some will come.

*Quelqu'un* taken absolutely and substantively, is said alike of both genders, and means *une personne*, a person.

## EXAMPLE :

*J'attends ici quelqu'un,* I wait here for somebody.

We no longer say, *un quelqu'un.*

*Quelques-uns* signifies *plusieurs dans un plus grand nombre*, several out of a great number.

## EXAMPLES :

*Quelques-uns assurent,* Some people affirm.  
*Entre les nouvelles qu'il a débitées, il y en a quelques-unes de vraies;* Among the reports he has circulated, several are true.

*Quiconque*, whoever, signifies *quelque personne que ce soit, qui que ce soit*, any person whatever. It takes no plural, and is never used but of persons.

EXAMPLE:

*Ce discours s'adresse à quiconque est coupable,* This speech is addressed to whoever is guilty.

*Chacun*, each, every one, is used either distributively or collectively. It has no plural.

When used distributively, it means *chaque personne*, *chaque chose*, each person, or thing. It is used in the feminine, and must be followed by the preposition *de*.

EXAMPLES:

*Chacun de nous vit à sa mode,* Each of us lives as he pleases.  
*Voyez séparément chacune de ces médailles,* Look at each of these medals separately.

Used collectively, it signifies *toute personne*, every person.

EXAMPLE:

*Chacun a ses défauts,* Every body has his faults.

We no longer say, *un chacun*:

EXERCISE.

Can any one (be still ignorant) that it is from the  
*Pourroit-il 1 ignorer encore ce dès*  
 earliest infancy, that we ought to form the mind, the heart  
*tendre enfance f. on doit \* former*  
 and the taste. Will not some one of these ladies be of the  
 party. *\* f.*  
*Some people like to read (every thing new).*  
*partie f. aimer toutes les nouveautés.*  
 (These are) beautiful pictures; I could wish to buy  
*voilà de superbe tableau m. \* voudrais en acheter*  
 some. *Whoever* has studied the principles of an art, knows that  
 it (is only) (by length of time) and by deep reflexions  
*ce n'est que à la longue de profond réflexion f.*  
 that he can succeed in making it his own. All the  
*réussir à 1 se 2 rendre 4 le 3 \* propre 5.*  
 ladies at the ball were very finely dressed, and each  
*bal m. ind-2 \* superbement paré avoit*  
 differently. *Every one* should, for (the sake of) his  
*une parure différente devoit pour \**  
 own happiness, listen only to the voice of reason and of  
*propre — n'écouter que \* voix f. art. raison f.*



truth. What is the price of each of these medals?  
 art. *vérité* f.                      *prix* m.                      f.                      *médaille* f.

*Autrui* means *les autres personnes*, other people; it only applies to persons, is never accompanied by an adjective, has no plural, and is never used in a sentence without being preceded by a preposition.

## EXAMPLE:

*La charité se réjouit du bonheur d'autrui.*      Charity-rejoices in the happiness of others.

*Personne*, which is always masculine and singular, means either *nul*, nobody, or *qui que ce soit*, whoever, any body. In the first sense, it is preceded or followed by the negative *ne*, which is placed after *personne*, when this word stands before the verb; and before the verb when *personne* stands after. The same observation applies to *rien*.

## EXAMPLES:

*Il ne faut nuire à personne.*                      We must injure nobody.  
*Personne n'est assuré de vivre jusqu'au lendemain.*      Nobody is certain of living till to-morrow.

REMARK I. The negative is sometimes understood: as *y a-t-il quelqu'un ici?* is there any body here? *personne*, nobody. *Personne* stands for *il n'y a personne*, there is nobody here.

REMARK II. In interrogative phrases with an affirmation, or in those expressing doubt, *personne* signifies *quelqu'un*, any body.

## EXAMPLES:

*Personne oseroit-il nier, etc.*                      Would any body dare deny.  
*Je doute que personne soit assez hardi.*                      I doubt whether any body be bold enough.

REMARK III. In comparative sentences, when *personne* is placed in the second member of the comparison, it means *any body*.

## EXAMPLE:

*Cette place lui convient mieux qu'à personne.*      That place suits him better than any body.

**Rien**, nothing, which is masculine and singular, is used with or without a negation. When with a negation, it means *nulle chose*, nothing.

EXAMPLE:

*Il ne s'attache à rien de solide,* He applies himself to nothing fixed.

When used without a negation, it means *quelque chose*, something.

EXAMPLE:

*Je doute que rien soit plus propre à faire impression que,* I doubt whether any thing be more suited to make an impression than, etc.

The negation is sometimes understood; *que vous a coûté cela? rien*; how much did you pay for it? nothing.

It always requires the preposition *de* before the adjective or participle that follows it, and then if there be no verb in the sentence, the negation is not expressed: as, *rien de beau que le vrai*, nothing is noble but truth.

EXERCISE.

To most men the misfortunes of others are  
*Pour la plupart de art. mal m. ne*  
 but a dream. Do not to others what you would not wish  
*que \* songe m. \* vouloir*  
 to be done to you. No one knows whether he deserves  
*qu'on vous fit savoir si est digne de*  
 love or hatred. An egotist loves nobody, not even his own  
*de égoïste pas même propre*  
 children; in the whole universe he sees no one but himself.  
*dans \* univers ne voit \* que lui seul*  
 He is more than (any body) worthy of the confidence (with  
*digne confiance f.*  
 which) the king honours him. I doubt whether any one ever  
*dont honorer que ait*  
 painted nature, in its amiable simplicity, better than  
*jamais peint art. — f. — f.*  
 the sentimental Gessner. Has any body called on me  
*sensible — \* a est-il venu chez*  
 this morning? Nobody. There was nothing but great  
*matin m. que de grand*

in the designs and works of the Egyptians. I  
*dans dessein m.pl. art. ouvrage m.pl. — tiens.*  
 doubt whether there is any thing better calculated to exalt  
*que \* soit a i plus propre élever*  
 the soul than the contemplation of the wonders of nature.  
*— f. merveille f. art. — f.*

## 2d CLASS.

*Those which are always joined to a Substantive.*

*Quelque*, some, signifies *un, une entre plusieurs*; one out of several; it is of both genders, and adopts the number of the substantive.

## EXAMPLE:

*Adressez-vous à quelque autre personne,* Apply to some body else.

*Chaque*, each, every, which is of both genders, has no plural.

## EXAMPLE:

*Chaque pays a ses coutumes,* Each country has its customs.

*Quelconque* signifies *nul, aucun*, no, not any; *quel que ce soit*, whatever it be: *quel qu'il soit*, whoever he be. It is of both genders, is generally used with a negative, and always placed after a substantive. When thus employed, it is always singular.

## EXAMPLE:

*Il ne veut se soumettre à aucune autorité quelconque,* He will submit to no authority whatever.

*Certain* signifies *quelque*, certain, some. In this sense it is used alike of persons and things; but it is always placed before the substantive.

## EXAMPLE:

*J'ai ouï dire à certain homme,* I have heard some man say.  
*à un certain homme,*

*Un*, when it is not an adjective of number, and sig-

nifies *a* or *an*, is used indefinitely, to express some person, or some thing indeterminately. In this acceptation it means *quelque*, *certain*, and takes the gender of the substantive with which it is joined. It makes in the feminine *une*.

EXAMPLES:

*J'ai vu un homme qui couroit,* I saw a man who was running.  
*Je me suis promené dans une grande et belle prairie,* I walked in a large fine meadow.

EXERCISE.

Some enlightened people among the Egyptians  
*éclairé 2 esprit m. pl. 1* *parmi* — *tiens*  
 preserved the idea of a first being, whose attributes they  
*conserver ind-2 idée être* art.—but m. pl. 3 1  
 represented under various symbols; this (is proved)  
*représenter ind-2 2 différent symbole m. c'est ce que prouve*  
 by the following inscription upon a temple; "I am all that  
 \* \* *cette* \* —f. *de* —m. *ce qui*  
 has been, is, and shall be; no mortal ever removed the veil  
 3 *mortel 2 1 a levé voile m.*  
 that covers me." Every nation has (in its turn) shone on the  
 f. *à son tour 2 brillé 1*  
 theatre of the world. There is no reason whatever that can  
 m. *raison f.* *puisse*  
 bring him to it. Some figures appear monstrous and  
*déterminer* —f. —trueux  
 deformed, considered separately, or too near; but, if they  
*difforme f. pl. séparément de près on*  
 are put in their proper light and place, the true point of view  
*les met \* jour à leur — —m. vue f.*  
 restores their beauty and grace. Yesterday I saw  
*leur rend \* art. =f. art. —f. 2 1*  
 a lady remarkably beautiful.  
*d'une rare 2 beauté 1.*

3d CLASS.

*Those which are sometimes joined to Substantives, and sometimes not.*

*Nul*, and *pas un*, no, not one, are employed either alone or in conjunction with the substantive. They are accompanied by the negation, assume the feminine, but

have no plural, and may be followed by the preposition *de*.

## EXAMPLES:

|                                        |                                     |
|----------------------------------------|-------------------------------------|
| <i>Nul de tous ceux qui y ont été</i>  | Not one of those who went           |
| <i>n'en est revenu,</i>                | there has returned.                 |
| <i>Pas un ne croit cette nouvelle,</i> | Not one believes that intelligence. |
| <i>Je n'en ai nulle connaissance,</i>  | I have no knowledge of it.          |
| <i>Il n'y a pas une seule personne</i> | There is not a single person        |
| <i>qui le croie,</i>                   | that believes it.                   |

*Aucun* signifies *nul*, no, none. It is generally accompanied by the negation, and may be followed by the preposition *de*.

## EXAMPLE:

|                                    |                                 |
|------------------------------------|---------------------------------|
| <i>Vous n'avez aucun moyen de</i>  | You have no means of succeeding |
| <i>réussir dans cette affaire,</i> | in that affair.                 |

This pronoun is seldom employed in the plural, except before substantives, which have no singular, or are always employed in the plural in some particular sense.

## EXAMPLE:

|                                          |                              |
|------------------------------------------|------------------------------|
| <i>Il n'a fait aucunes dispositions,</i> | He has made no dispositions. |
|------------------------------------------|------------------------------|

REMARK. *Aucun* may be employed without a negation in interrogative sentences, or those which express doubt or exclusion.

## EXAMPLES:

|                                         |                               |
|-----------------------------------------|-------------------------------|
| <i>Aucun homme fut-il jamais plus</i>   | Was ever any man more suc-    |
| <i>heureux,</i>                         | cessful?                      |
| <i>On doute qu'aucune de ces af-</i>    | They doubt whether any of     |
| <i>aires réussisse,</i>                 | those affairs will succeed.   |
| <i>Le plus beau morceau d'éloquence</i> | The finest piece of eloquence |
| <i>qu'il y ait dans aucune langue,</i>  | that exists in any language,  |
| <i>etc.</i>                             | etc.                          |

## EXERCISE.

No one likes (to see himself) as he is. No expression, *ne*  
*se voir tel que* — f.

truth of design and colouring, *no* strokes of genius in that  
*f. dessin de coloris trait*  
 great work. He is as learned as *any one*. *Not one* of these  
*ouvrage m. savant*  
 engravings announces any great skill. *None* of his works will  
*gravure f. pl. annoncer un talent m.*  
 descend to posterity. He is so ignorant, and at the same  
*passer art. = f. — en \* même*  
 time so obstinate, that he will not (be convinced) by *any* rea-  
*temps obstiné \* se rendre à rai-*  
 soning. Did *any* man ever attain to such a pitch  
*sonnement m. jamais 2 parvenir 1 ce \* comble m.*  
 of glory? I doubt whether there be in *any* science a more evi-  
*= que subj-1 — f. plus lu-*  
 dent principle.  
*mineux 2 —pe m. 1.*

*Autre*, other, expresses distinction, the difference between two objects, or between one and several; as, *quelle autre chose souhaitez-vous de moi*, what else do you wish for from me.

REMARK. *Autre* is sometimes used to express a person indeterminately; as, *j'aime mieux que vous l'appreniez de tout autre que de moi*, I had rather you learn it of any other person than me?

*Un* is sometimes opposed to *autre*; in which case, these two words are preceded by the article, supply the place of the substantives to which they relate, adopt their gender and number, and form the pronouns *l'un l'autre*, *l'un et l'autre*, and *ni l'un ni l'autre*.

*L'un l'autre*, each other, one another, applies both to persons and things: it takes both gender and number, and requires the article before the two words of which it is composed. If there be any preposition it must be placed before the last. When these two words are used in conjunction, they express a reciprocal relation between several persons or things.

EXAMPLE:

*Il faut se secourir l'un l'autre*, We ought to assist each other.

When used separately, they denote a difference.

## EXAMPLE :

*Les passions s'entendent les unes avec les autres ; si l'on se laisse aller aux unes, on attire bientôt les autres,* Our passions have a relation with each other ; if we indulge some, the others will soon follow.

REMARK. In the latter case *l'un* is used for the person or thing first mentioned, and *l'autre*, for the person or thing last spoken of.

*L'un et l'autre*, both: these two words mark union. They require the verb to be in the plural.

## EXAMPLE :

*L'une et l'autre sont bonnes,* Both are good.

*Ni l'un ni l'autre*, neither: these two words, on the contrary, mark separation. The verb must be in the plural.

## EXAMPLE :

*Ni l'un ni l'autre n'ont fait leur devoir,* Neither has done his duty.

## EXERCISE.

Ask another. Would any other have been so  
*Demander à* \* *auroit-il eu* \* *assez*  
 self-conceited as to think that his private opinion could  
*d'amour propre* \* *pour penser* *particulier* 2 — f. 1 *pût*  
 counterbalance the public sentiment? Reason and faith  
*balancer* *opinion* f. art. *raison* f. art. *foi* f.  
 equally demonstrate that we were created for another life.  
 2 *démontrer* 1 *créer* ind-4 f.  
 They speak ill of one another. The happiness of the people  
*mal* m.  
 constitutes that of the prince; their true interests are connected  
*faire* — m. *intérêt* m. *lié*  
 with each other. Presumption and pride easily insinuate  
*d* pl. pl. art. *présomption* f. art. *orgueil* 2 *se glis-*  
 themselves into the heart; if we allow one (the) entrance,  
*ser* 1 m. *l'on y donne à* 2 f. 3 *entrée* 1  
 it is much to (be feared) that we shall soon (abandon our-  
*bien* *craindre* : on \* *bientôt* 2 *ne se li-*  
 selves) to the other. Both relate the same story, though  
*une* 1 *rapporter* *fait* m.  
 neither believes it to be true.  
*ne penser que* \* *soit*.

*Même* signifies *qui n'est pas autre*, which is not different. It is of both genders, and takes the plural.

EXAMPLES :

|                                                                  |                                                        |
|------------------------------------------------------------------|--------------------------------------------------------|
| <i>C'est le même homme,</i>                                      | It is the same man.                                    |
| <i>La même personne,</i>                                         | The same person.                                       |
| <i>Ce sont les mêmes raisons,</i>                                | They are the same reasons.                             |
| <i>Ce poëme est le même que celui<br/>dont je vous ai parlé,</i> | This poem is the same that I<br>was mentioning to you. |

*Tel* signifies *pareil, semblable, de même*, such, like, similar, same. It assumes both genders and both numbers.

EXAMPLES :

|                                                              |                                             |
|--------------------------------------------------------------|---------------------------------------------|
| <i>Un tel projet ne sauroit réussir,</i>                     | Such a scheme could not suc-<br>ceed.       |
| <i>Il n'y a pas de tels animaux,<br/>de telles coutumes;</i> | There are no such animals,<br>such customs. |

When used alone, it either preserves its proper signification, or it expresses a person indeterminately.

EXAMPLES :

|                                                                  |                                                                     |
|------------------------------------------------------------------|---------------------------------------------------------------------|
| <i>Vous ne sauriez me persuader<br/>rien de tel,</i>             | You cannot persuade me of any<br>such thing.                        |
| <i>Tel fait des libéralités, qui ne<br/>paye pas ses dettes,</i> | The same man dispenses his<br>bounty who does not pay his<br>debts. |

*Plusieurs*, several, which is plural and of both genders, is used indifferently of persons and things. When united to a substantive, or relating to it, it generally signifies an indeterminate number, without relation to another number.

EXAMPLES :

|                                                    |                                          |
|----------------------------------------------------|------------------------------------------|
| <i>Plusieurs motifs l'ont déterminé,</i>           | Several reasons determined<br>him.       |
| <i>Je crois cela pour plusieurs rai-<br/>sons,</i> | I believe that for several rea-<br>sons. |

But it is used likewise of a greater or less number forming part of a number still greater.



## EXAMPLE :

*Parmi un si grand nombre de gens, il y en eut plusieurs qui s'y opposèrent ;*      Out of so great a number of persons, several objected to it.

When *plusieurs* is employed absolutely, without either substantive or relative, it always means *plusieurs personnes*, several persons, and supplies the place of a substantive.

## EXAMPLE :

*Plusieurs aiment mieux mourir que de perdre leur réputation,*      Many had rather die than forfeit their character.

*Tout* is employed either alone or in conjunction with a substantive.

When employed alone, it signifies *toutes choses*, all things; *toute sorte de choses*, every kind of things.

## EXAMPLE :

*Tout nous abandonne au moment de la mort ; il ne nous reste que nos bonnes œuvres ;*      Every thing forsakes us at the moment of death ; we retain nothing but our good works.

When united to a substantive, it is used either collectively or distributively.

Considered collectively, *tout* signifies the totality of a thing; in this acceptance, it is followed by the article.

## EXAMPLES :

*Tout l'univers,*      The whole universe.  
*Tous les corps célestes,*      All the celestial bodies.

Considered distributively, *tout* signifies *chaque*, each, and in this case it is not accompanied by the article.

## EXAMPLE :

*Tout bien est désirable,*      Every good is desirable.

## EXERCISE.

Does he always maintain the same principles?      Yes, they are  
*soutenir.*      — *pe*      *Oui*      *ce*

**absolutely** the same. That general is the same that commanded  
—ment pl. — der  
**last year.** Such a conduct is inexplicable. There  
art. dernier<sup>a</sup> année f. i 2 conduite f. —  
are no such customs in this country. I never heard  
de coutumes f. pays m. ai entendu dire  
anything similar. The same man sows who often reaps  
rien de \* semer recueillir  
nothing. I this morning received several letters. Of those  
i 3 matin 4 ind-4 2 lettre f. pl. Parmi  
manuscripts, there are several much esteemed. Many by  
—crits ils en a gu'on beaucoup 2 estime 1 en  
endeavouring to injure others injure themselves more  
s'efforcer de nuire à art. se nuisent à  
than they think. All is in God and God is in all. The whole  
ne penser en  
course .of his life has been distinguished by generous actions.  
cours m. f. marqué des = 2 —f. a  
**Every vice is odious.**

4th class

*Those which are followed by QUE.*

*Qui que*, whoever, is only used of persons, and signifies *quelque personne que*, whatever person, in affirmative sentences; it requires the following verb in the subjunctive.

**EXAMPLES:**

|                                           |                             |
|-------------------------------------------|-----------------------------|
| <i>Qui que ce soit qui ait fait cela,</i> | Whoever has done that, is a |
| <i>c'est un habile homme;</i>             | man of talents.             |
| <i>Qui que je sois,</i>                   | Whoever I may be.           |
| <i>Qui que c'ait été,</i>                 | Whoever it may have been.   |
| <i>Qui que c'eût été,</i>                 | Whoever it might have been. |
| <i>Qui que ce puisse être,</i>            | Whoever it may be.          |

**REMARK.** When *qui que*, followed by *ce soit*, is used with a negative, it signifies *aucune personne*, nobody; as *je n'y trouve qui que ce soit*, I find nobody there.

*Quoi que*, whatever it be, is only used of things, and signifies *quelque chose que*, whatever thing, in affirmative sentences ; it requires also the following verb in the subjunctive.

## EXAMPLES:

*Quoi que ce soit qu'il fasse ou* Whatever he does or says, he  
*qu'il dise, on se défie de lui;* is distrusted.  
*Quoi que vous disiez, je le* Whatever you may say, I will  
*ferai;* do it.

REMARK. When *quoi que*, followed by *ce soit*, is used with a negation, it signifies *aucune chose*, not any thing; as: *sans application, on ne peut réussir en quoi que ce soit*; without application, it is impossible to succeed in any thing whatever.

## EXERCISE.

*Whoever* has told you so, he is mistaken. Passenger,  
*ce soit qui* *le* *se tromper* ind-4 *Passant*  
*whoever* thou be, contemplate with religious veneration  
*contempler* *un* = 2 *respect* m. 1  
this monument erected by gratitude; it is the tomb  
— m. *élevé* art. *reconnoissance* f. *ce* *tombeau* m.  
of a just and benevolent man. How can he hope to  
2 *bienfaisant* 3 1 *Comment* *espérer de*  
be beloved who has regard for no one? *Whatever* he may  
*lui* *ne* *d'égards*  
do or say, he (will find it) very difficult to destroy  
*qu'il* *aura* *bien de la peine* *détruire des*  
prejudices so deeply rooted. A mind vain, presumptuous,  
*préjugé* m. *si profondément enraciné* — *présomptueux*  
and inconsistent, will never succeed in any thing whatever.  
*sans consistance* \* *réussir*  
*Whatever* a frivolous world may think of you, never swerve  
*frivole* 2 *monde* 1 *puisse* *vous détournex*  
from the path of virtue.  
*chemin* m. art. f.

*Quel que* signifies *de quelque sorte, de quelque espèce* *que ce soit*, of whatever sort, of whatever kind it may be, when relating to things; or, *qui que ce soit*, whoever it may be, when relating to persons. It assumes both gender and number, according to the person or thing it relates to.

## EXAMPLES.

*Quelles que soient vos affaires,* Whatever business you may  
*venez;* have, come.

*Je n'en excepte personne, quel qu'il soit;* I except nobody, whoever he may be.

REMARK. We can likewise say, *lequel que*, whoever, whichever; as *lequel des trois que vous choisissiez, peu m'importe*; whichever of the three you choose, I care little.

*Quelque que*, of both genders, when united to a substantive, signifies *quel que soit le, quelle que soit la*, etc. whatever be the. It assumes both numbers.

## EXAMPLES:

*Quelque raison qu'on lui apporte, il n'en croit rien;* Whatever reason is adduced, he believes nothing about it.  
*Quelques efforts que vous fassiez, vous ne réussirez point;* Whatever attempts you may make, you will never succeed.

When united to an adjective, it operates as an adverb and signifies *à quelque point que*, however great a degree; it neither takes gender nor number.

## EXAMPLES:

*Quelque belle qu'elle puisse être, elle ne doit pas être vaine;* However beautiful she may be, she ought not to be vain.  
*Quelque puissans qu'ils soient, je ne les crains point;* However powerful they may be, I am not afraid of them.

*Tel que*, such as, serves to mark the relation or resemblance of two objects which are compared.

## EXAMPLE:

*C'est un homme tel qu'il vous le faut;* He is just such a man as you want.

*Tout què* signifies *quoique, encore que*, though; *quelque*, however. On this occasion, *tout* is considered an adverb, and is employed with adjectives of every kind, and even with some substantives.

## EXAMPLES:

*Tout artificieux qu'ils sont, je doute que le public soit longtemps leur dupe;* However artful they may be, I doubt whether the public will be long their dupe.  
*Toute femme qu'elle est,* Woman as she is.

## EXERCISE.

Let the laws be (what they may), we must always  
*Que* 2 *loi* f. 4 subj-1 3 *quel* 1  
 respect them. *Whatever* efforts you make, I doubt whether you  
*respecter* — f. subj-1 *que*  
 will succeed. All men, *however* opposite they may be,  
 \* *réussir* subj-1 art. *opposé* \* *soient*  
 agree on that point. The man who descends into himself  
*s'accorder* — m. *ne rentrer en*  
 only to discover his defects and correct them, likes to  
*que pour y démêler* — m. *se corriger en*  
 see himself as he is. *However* surprising that phenomenon  
*surprenant* *phénomène* m. 2  
 may be, it is not against the order of nature. *Children* 2  
 1 *contre* *ordre* m. art. — f.  
 they are, they behaved remarkably well.  
*se sont conduits* *fort* *bien*.

## A GENERAL EXERCISE ON THE PRONOUNS.

## The Evening Walk.

du 2 soir 3 promenade f. 1.

On a fine summer evening, my brother, my sister, and  
*Dans* *de* 2 *soirée* f. 1  
 myself, (were walking) (by the side) of a wood  
*moi nous nous promenions* *le long* *bois* m. *qui n'est*  
 not far distant from the castle which we inhabit. We  
*pas bien éloigné* *château* m. *habiter*.  
 (were contemplating) with rapture the majestic scenery  
*contempler* ind-2 *transport* — *lueux* 2 *scène* f. 1  
 which nature exhibits at the approach of night, when we  
 art. *déployer* *approche* f. art. *nuît* f. *quand*  
 perceived, at the foot of an ancient oak, a boy of a most  
*apercevoir à* *pied* m. *vieux chêne* m. *enfant* 2  
 interesting countenance. His beauty, his air of ingenuous-  
*intéressant* 3 art. *figure* — f. 1 — f. — m. *ingénuité*  
 ness and candour, his gracefulness struck us, and we  
*de* — *grâce* pl. *frappèrent* *nous*  
 approached him. What! alone here, my boy? said we,  
*approchâmes en* *seul* *ici* *enfant* *lui* *dîmes*  
 Whence art thou? Whence comest thou? What art thou  
*D'où*

Being here alone? I am not alone, answered he, smiling,  
*Je suis* 1 4 3 *répondre d'un air riant*  
 (I am not alone; but I was fatigued and I (have sat myself) under  
*fatigué me suis assis à*  
 the shade of this tree, while my mother is busy in gather-  
*ombre f. arbre m. tandis que occupé à cueil-*  
 ing simples to give some relief to the pains  
*l'ardeur — pour apporter soulagement m. douleur f. pl.*  
 which her aged father suffers. Ah! (how many) troubles  
*à vieux 3 4 souffre 1. que de peine f. pl.*  
 my good mamma has! How many troubles! Did you  
*à 3 maman 4 1 si \**  
 know them, there is not one of you that would not be touched  
*connoissiez qui \* fût touché*  
 with pity, and who could refuse the tribute of your tears.  
*de pitié \* lui refusât un tribut \* larme f. pl.*  
 We said to him, lovely child, thy ingenuousness, candour,  
*\* aimable = f. pro. = f. pro.*  
 innocence, (every thing) interests us in thy misfortunes and  
*— f. intéresser à malheur m. pl. à*  
 those of thy mother. Relate them to us, whatever they be,  
*Raconter 2 \* 1 soient*  
 fear not to afflict us. (Woe be) to whoever cannot (be  
*crains de affliger malheur ne sait pas s'at-*  
 affected) by the misfortunes of others. He immediately related  
*tendre sur mal m. pl. 2 aussitôt 1*  
 the history of his mother, with an expression, an artlessness,  
*= — f. — f.*  
 a grace, altogether affecting. Our hearts felt the live-  
*— f. tout-à-fait touchant f. s. éprouver vif*  
 liest emotions, tears (trickled down our cheeks), and we  
*— f. nos coulèrent*  
 gave him what little money we had about us.  
*\* art. peu de argent que ind-2 sur*  
 (In the mean time) the mother returned. (As soon as) he  
*cependant revenir. Dès que*  
 saw her, he exclaimed, run, mamma, run; see what these  
*apercevoir s'écrier accourir ce que*  
 good little folks have given me; I have related to them thy  
*gens f. pl.*  
 misfortunes; they have been affected (by them), and their sen-  
*m. touché en*  
 sibility (has not been satisfied) with shedding tears. See,  
*= ne s'est pas borné f. à \* des*  
 mamma, see what they have given me. The mother was  
 moved; she thanked us, and said: Generous feeling  
*attendri remercier nous dit = 2 et ?*

souls the good action which you (have just been doing)  
*dme f. pl. 1* — f. *venez de faire*  
 will not be lost. He who sees (every thing) and judges  
*perdu* *juger*  
 (every thing) will not let it go unrewarded.  
 \* *laisser* \* *sans récompense.*

## CHAPTER V.

## OF THE VERB.

*Agreement of the Verb with the Subject.*

We have already seen, that the subject is that of which something is affirmed, and it may always easily be known by the answer to this question, *qui est-ce qui?* who or what is it? When we say, *Pierre vit*, Peter lives; *l'oiseau vole*, the bird flies; if we ask, *qui est-ce qui vit?* who is it that lives? *qui est-ce qui vole?* what is it that flies? The answers, *Pierre* and *l'oiseau*, shew that *Pierre* and *l'oiseau* are the subjects of the verbs *vit* and *vole*.

**RULE.** The verb must be of the same number and person as its subject.

## EXAMPLES:

|           |                      |                  |                      |
|-----------|----------------------|------------------|----------------------|
| Je ris,   | <i>I laugh.</i>      | Nous parlons,    | <i>We speak.</i>     |
| Tu joues, | <i>Thou playest.</i> | Vous plaisantez, | <i>You jest.</i>     |
| Il aime,  | <i>He loves.</i>     | Ils sont fous,   | <i>They are mad.</i> |

La vertu est aimable, *virtue is amiable.* -

*Ris* is in the singular number, and the first person, because *je*, its subject, is in the singular, and the first person. *Joues* is in the singular, and the second person, because *tu* is in the singular, and the second person, etc.

## EXERCISE.

The freest of all men is he who can be free even in  
*libre* art. *même* art.  
 slavery. Are we not often blind to our defects?  
*esclavage m.* \* *s'aveugler ind-1 sur défaut*  
 All men (are inclined) to laziness, but the savages of  
 art. *tendre ind-1* art. *sauvage* art.

not countries are the laziest of all men. Do you think of  
*faud* 2 pays 1  
 imposing long on the credulity of the public? Thou canst  
*en imposer long-temps à* = f. m. *pouvoir*  
 not deny that he is a great man.  
*nier ne subj-1*

REMARK I. When a verb has two subjects in the singular number, it is put in the plural.

## EXAMPLE :

*Mon père et ma mère m'aiment* My father and mother love me  
*tendrement,* tenderly.

## EXERCISE.

His uprightness and honesty make him courted by  
*droiture f. pron. honnêteté faire rechercher de*  
 every body. Strength of body and of mind  
*art. f. art. celle art.*  
 meet not always together. A good heart and a noble  
*se rencontrer ensemble. 'm. beau*  
 soul are precious gifts of nature  
*f. de art. = don m. pl. 1 art. — f.*

REMARK II. When a verb relates to subjects of different persons, it agrees with the first, in preference to the other two, and with the second in preference to the third. We name the person to whom we are speaking first, and always name ourselves last. On this occasion, we place generally before the verb the pronoun plural *nous*, if the first person has been mentioned before, or the pronoun plural, *vous*, if no first person has been mentioned.

## EXAMPLES :

*Vous, votre frère et moi, nous* You, your brother and I,  
*lisons ensemble la brochure* read together the new pam-  
*nouvelle ;* phlet.  
*Vous et votre ami, vous viendrez* You and your friend will come  
*avec moi ;* with me.

## EXERCISE.

You, your friend, and I, have each a different opinion.  
*chacun 2 f. 1*  
 In our childhood, you and I (were pleased) with playing to-  
*enfance f. se plaire ind-2 à inf-1*



gether. Neither I, nor (any one else) has been able to  
*ni d'autres ne pouvoir ind-4 \**  
 understand (any thing) in that sentence. (Take good care),  
*comprendre 2 rien 1 à phrase f. se garder bien*  
 you and your brother, not to (give way) to the impetuosity  
*\* de s'abandonner*  
 pf your temper.  
*caractère m.*

REMARK III. When a verb has the relative pronoun *qui* for its subject, it is put in the same number and person as the noun or pronoun to which *qui* relates.

## EXAMPLES :

*Est-ce moi qui ai dit cette nouvelle ?* Is it I who told this news?  
*Est-ce nous qui l'avons voulu ?* Is it we who desired it?  
*Ceux qui aiment sincèrement la vertu sont heureux,* Those who sincerely love virtue are happy.

## EXERCISE.

He that complains most of mankind, is not always he that  
*celui se plaindre le plus art. homme pl.*  
 (has most reason) to complain (of them). You that wish to  
*être le plus fondé en vouloir \**  
 enrich your mind with thoughts vigorously conceived and no-  
*enrichir esprit de f. pl. fortement conçu no-*  
 bly expressed, read the works of Homer and Plato.  
*blement exprimé ouvrage*

## OF THE REGIMEN OF VERBS.

We have said that an active verb was that after which we could put *quelqu'un* or *quelque chose*; and that the word which is put after the verb is called the regimen of that verb. We then observed, that this regimen might be known by asking the question, *qu'est-ce que ?* This regimen we call *direct* and it may be either a noun or a pronoun.

RULE. When the regimen of the active verb is a noun, it is always placed after the verb; when it is a pronoun it is generally placed before it.

## EXAMPLES :

*Ma mère aime tous ses enfans,* My mother loves all her children.

## Syntax of the Verb.

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*Je vous aime*, and not, as in English, *j'aime vous*, I love you; *il m'aime*, and not, *il aime moi*, he loves me.

### EXERCISE.

He has discovered to all other nations his ambitious  
montrer art. \* peuple m. pl. = 2  
 design of enslaving them, and has left  
*dessein m. 1 mettre dans l'esclavage inf-1 ne laisser*  
 us no means of defending our liberty, but by endeavouring  
aucun moyen inf-1 que en tâcher inf-3  
 to overturn his new kingdom. Homer represents Nestor as  
*de renverser royaume m.*  
 he that restrained the ungovernable wrath of Achilles, the  
*celui modérer ind-2 bouillant courroux m.*  
 pride of Agamemnon, the haughtiness of Ajax, and the impetuous  
fierté f. = 1  
 courage of Diomede. He dared not (lift up) his eyes,  
— m. 1 Diomède oser ind-2 lever \* art.  
 lest they should meet those of his friend, whose  
*de peur de \* \* rencontrer inf-1*  
 very silence condemned him. He caresses them, because  
art. même 2 m. 1 ind-2  
 he loves them.

Besides this regimen direct, some active verbs may have a second, which is called *indirect*, and is marked by the words *à* or *de*.

### EXAMPLES:

*Il a fait un présent à sa sœur,* He has made a present to his sister.  
*Il accuse son ami d'imprudence,* He accuses his friend of imprudence.

This second regimen is known by the answer to these questions; *à qui?* to whom? *à quoi?* to what? *de qui?* of whom? *de quoi?* of what?

### EXAMPLES:

*A qui a-t-il fait un présent?* To whom did he make a present?  
*A sa sœur,* To his sister.  
*De quoi accuse-t-il son ami?* Of what does he accuse his friend?  
*D'imprudence,* Of imprudence.

## Syntax of the Verb.

## EXERCISE.

In submitting to the yoke of Asia, Greece would have  
*en subir* inf-3 \* *joug* m. art. art.  
 thought virtue subjected to voluptuousness, the mind  
*croire* art. 2 *assujettir* inf-1 1 art. *volupté* f.  
 to the body, and courage to a senseless force, which con-  
 sisted only in numbers. Three hundred Lacedemonians  
*ind-2* art. *multitude* f. — *niens*  
 hastened to Thermopilæ to certain death, content, in dying,  
*courir* ind-3 art. — pl. *un assuré* 2 f. 1 *en*  
 to have sacrificed to their country an infinite number of  
*de* *immoler* *pays* m. 2 1  
 barbarians, and to have left to their countrymen the ex-  
*barbare* *de* *laisser* *compatriote*  
 ample of an unheard bravery. You know the im-  
*inouï* 2 *hardiesse* f. 1 *savoir* ind-2  
 portance which your parents attached to the success of that  
 — f. *que* — ind-2 *réussite* f.  
 affair: why have you not hastened to announce it  
*pourquoi* *s'empreser* ind-4 *de* f.  
 (to them) ?

The regimen of passive verbs is *de* or *par*, before the noun or pronoun that follows them.

## EXAMPLES:

*La souris est mangée par le chat,* The mouse is eaten by the cat.  
*Un enfant sage est aimé de tout le monde,* A good child is loved by every body.

REMARK. We ought never to use the word *par*, by, before *Dieu*, God. We say, *les méchants seront punis de Dieu*, which, in order to avoid making use of *by*, may be thus englished; God will punish the wicked.

## EXERCISE.

The city of Troy was taken, plundered, and destroyed by the  
*Troie* *prendre* *saccager* *détruire*  
 confederate Greeks, 1184 before the Christian era: this  
*confédéré* 2 1 *ans avant* 2 *ère* f. 1  
 event has been celebrated by the two greatest poets of Greece  
 and Italy. You will only be beloved, esteemed, and  
 pr. art. *ne*

courted by men, (in proportion as) you join the  
*rechercher de* *que* *autant que* *joindre* ind-7  
 qualities of the heart to those of the mind. God  
 = f. pl. pr. 3  
 punished the Jews every time  
*punir* (passive voice ind-3 2) *peuple Juif* 1 *toutes les fois*  
 that, deaf to the voice of the prophets, they fell  
*sourd* f. *prophète* sing. *tomber* ind-3  
 into idolatry and impiety.  
*dans* art. = art. =

Some few neuter verbs have no regimen; as, *dormir*, to sleep; but many of them have.

RULE. We put *à* or *de* before the noun or pronoun that follows the neuter verb.

EXAMPLES :

*Tout genre d'excès nuit à la* Every kind of excess is hurtful  
*santé,* to health.  
*Il médit de tout le monde,* He slanders every body.

EXERCISE.

This sentiment has pleased the king and all the nation.  
 In his retirement, he (has the full enjoyment) of the  
*dans* *retraite* f. *jouir* *tout*  
 faculties of the soul. To slander (any one) is to assassinate  
 = f. pl. \* *médire* *quelqu'un* *c'est* \*  
 him in cold blood. The honest man seldom (permits himself)  
*de* 2 *sang* 1 *rarement* *se permettre de*  
 to jest, because he knows the most inno-  
 \* art. *plaisanterie* f. pl. *parce-que* *savoir que*  
 cent jests may sometimes hurt reputation. It is  
 f. pl. \* *pouvoir* *quelquefois* *nuire* à art. f. *Ce*  
 only in retirement that one truly enjoys one's self.  
*ne que* art. *on véritablement* *jouir de soi*  
 His work has pleased every one, because it unites to  
*ouvrage* m. à art. *monde* *joindre* un  
 real utility the charms of style, and the beauties of  
 2 = f. 1 *agrément* m. pl. art. m. sing.  
 sentiment.  
 art. pl.

The reflected verbs have for their regimen the personal pronouns *me, te, se, nous* and *vous*, and this regimen is sometimes direct, and sometimes indirect.

#### OF THE NATURE AND USE OF MOODS AND TENSES.

##### *Of the Indicative.*

The indicative is that mood which expresses the different tenses with a mere simple affirmation. It contains eight tenses, viz. the *present*, the *imperfect*, the *preterit definite*, the *preterit indefinite*, the *preterit anterior*, the *pluperfect*, the *future simple* and the *future anterior*.

The *present* mark a present time; that is to say, a time when a thing either exists or is doing.

##### EXAMPLES:

*J'aime,  
Ils jouent,*

I love.  
They play.

The *imperfect* expresses a present with respect to something past.

##### EXAMPLE:

*J'entrois au moment où vous sortiez,* I came in at the moment you were going out.

Or it expresses a past but habitual thing, without fixing the time of its duration.

##### EXAMPLE:

*César étoit un habile général,* Cæsar was an able general.

The *preterit definite* is that which marks a thing as done or as having happened at a time completely past.

##### EXAMPLE:

*J'écrivis hier à Rome,* I wrote yesterday to Rome.

The *preterit indefinite* is that which expresses a thing as done, or as having happened at a time which is neither precise nor determinate.

EXAMPLE:

*Il m'a fait un vrai plaisir en venant me voir,* He has given me real pleasure by coming to see me.

Or at a time which is not absolutely past.

EXAMPLE:

*J'ai vu cette semaine beaucoup de monde,* I have seen many people this week.

EXERCISE.

My sister is in her chamber, where she (is occupied) in reading ancient history, the study (of which) pleases her extremely. Benefits bestowed are (so many) infinitely. Benefits erected in the hearts of those whose trophies erected in the hearts of those whose felicity trophies que on s'ériger ind-1 (has been promoted) (by them). The great Corneille was on 2 faire ind-1 3 busy in his study tracing the plan of one of his tragedies, occupé cabinet à inf-1 — m. when a servant, terrified came to tell him that his domestic m. tout effrayé ind-3 \* lui \* art. house was on fire: go and find my wife, 3 prendre à ind-6 2 \* art. 1 \* trouver replied he; I do not understand household concern. Some Hungarian noblemen revolted from nage m. de art. Hongrois 2 seigneur 1 se révolter ind-3 contre the Emperor Sigismund; this prince heard it, and — — mond apprendre ind-3 marched boldly against them: Which, among you, said he (to them), will lay hands upon his king ind-3 mettre 1 art. f. sing. 3 4 art. first? If there be one bold enough, let him advance. This 2 en un hardi noble firmness struck the rebels (with awe), who returned immediately to their duty. I have travelled through rentrer aussitôt dans le devoir. voyager dans almost all Europe, and I have visited the most celebrated art. — f. — bre 2

places in Asia and Africa; if, on the one hand, I  
*lieu* & *de* art. *Asie* pr. art. *Afrique* *de* côté m.  
 admired the master pieces of art, of every kind, which the  
 ind-4 *chefs-d'œuvre* art. *en tout genre*  
 protection of enlightened governments has produced, on the  
 art. 2 1 *faire naïve*  
 other, I shed tears, (on seeing) the ravages of ignorance  
 ind-4 *de* art. *sur* — art. f.  
 and barbarism.  
 pr. art. *barbarie* f.

The *preterit anterior* expresses that a thing was done or had happened immediately before a time which is passed, and this tense is either definite or indefinite. There is the same difference between its two forms, as between the two *preterits*, the definite and the indefinite.

## EXAMPLES:

*J'eus dîné hier à midi,* I had dined yesterday at twelve o'clock.  
*J'ai eu déjeûné ce matin à dix heures,* I had done breakfast this morning at ten o'clock.

The *pluperfect* is that past tense which expresses a thing as done, or having happened, at any period antecedent to the time when another thing was done; or it expresses a thing done immediately before another, but indicating a habit.

## EXAMPLES:

*J'avois soupé quand il entra,* I had supped when he came in.  
*Lorsque j'étois à la campagne,* When I was in the country, as  
*dès que j'avois déjeûné, j'allois à la chasse;* soon as I had breakfasted, I used to go a hunting.

The *future absolute* is that tense which expresses an action to come; that is to say, that a thing will be done or will happen at a time which does not yet exist.

## EXAMPLE:

*J'irai demain à la campagne,* I shall go to-morrow into the country.

The *future anterior* is the tense which expresses that at a time when a thing will be done or will happen,

another thing will have been done, or will have happened.

EXAMPLE:

*Quand j'aurai fini, je sortirai,* When I have done, I shall go out.

EXERCISE.

I had done yesterday at noon. I (went out) (as soon as) I  
*finir* *midi* *sortir* ind-4 *dès que*  
 had dined. As soon as Cæsar had crossed the Rubicon, he had  
*passer* —  
 no longer to deliberate; he (was obliged) to conquer or to die.  
*plus* *devoir* ind-2 \* *vaincre* \*  
 I had finished the task that he had imposed upon me, when  
*tâche* f. *imposer* f. \*  
 he came in. Those who had contributed most to his eleva-  
 — *buer la plus*  
 tion to the throne of his ancestors, were those who laboured  
*travailler*  
 with the most eagerness to precipitate him (from it). I  
*de acharnement* *en*  
 shall shortly go into the country, where I intend to  
*ne point tarder à à campagne se proposer de*  
 (collect plants), (in order to) (make myself perfect) in the  
*herboriser* inf-1 *pour se perfectionner*  
 knowledge of botany. When I have done  
*art. botanique* f. *achever* ind-8 *de*  
 reading the divine writings of Homer and Virgil, and my  
*inf-1 2 écrit* m. 1 *que*  
 mind has imbibed their beauties, I shall read the other  
*se pénétrer* ind-8 *de* ind-7  
 epic poets.  
 2 1

OF THE CONDITIONAL.

The *conditional* is the mood which expresses affirmation in a dependance on a condition; it has two tenses, the *present* and the *past*.

The *present of the conditional* is that tense which expresses that a thing would be done or would happen on certain conditions.

EXAMPLE:

*Je ferois votre affaire avant qu'il* I would settle your business be-  
*soit peu, si elle dépendoit uni-* fore long, if it only depended  
*quement de moi;* upon me.



The *past of the conditional* is that tense which expresses that a thing would have been done or would have happened at a time which no longer exists, dependent on certain conditions.

## EXAMPLE :

*J'aurais ou j'eusse fait votre* I would have settled your busi-  
*affaire si vous m'en aviez ou* ness if you had mentioned it  
*eussiez parlé,* to me.

## EXERCISE.

What would not be the felicity of man, if he always sought  
*quel* — f. *chercher* ind-1  
 his happiness in himself? I should be glad to see you harmonious,  
*uni*  
 happy, and comfortable. A dupe to my imagination, I should  
*tranquille* \* *de*  
 have (been bewildered) (but for) you, in my search after  
*s'égarer* *sans* \* art. *recherche* f. *de*  
 truth. Enquire whether he would have consented to those  
 art. *s'informer* si *consentir*  
 conditions, in case he had thought himself able  
*dans* art. *que* *se croire* subj-4 *capable*  
 to fulfil them.  
*de remplir*

## OF THE IMPERATIVE.

The *imperative* is that mood which, besides affirmation, expresses command, exhortation, entreaty. It has only one tense, which expresses a present with respect to the action of commanding, and a future with respect to the thing enjoined.

## EXERCISE.

Be not fond of praise; but seek virtue, which  
 sing. *passionné* pour art. *louange* f. art.  
 procures to it. Let us remember that unless virtue guide  
 attirer \* *se souvenir* à moins que art. *ne*  
 us, our choice must be wrong. Let us not be deceived  
*devoir* ind-1 *mauvais* *se laisser prendre*  
 by the first appearances of things; but let us take time  
 à art. *se donner* art.  
 to fix our judgment. Arbiters of the destinies of men, do  
 de arbitre = art. art.

good, if you wish to be happy; do good, if you wish that your  
*rien* *vouloir* \*  
 memory should be honoured; do good, if you wish that  
 subj-1 art.  
 heaven should open to you its eternal gates. Never forget  
 subj-1 2 porte f. 1  
 that the truly free man is he, who, superior to all  
*véritablement* 2 3 1 *dégagé de*  
 fears and all desires, is subject only to the gods and to  
 f-s. pr. m-s. *soumis ne que*  
 reason.  
 art. f.

*N. B.* In many verbs we may use a compound of the imperative to express a command to do something previously to some other thing: as, *ayez dîné avant que je revienne*, have dined before I return.

#### OF THE SUBJUNCTIVE.

The *subjunctive* is that mood which expresses the affirmation as subjoined to something that precedes. This dependance appears from its forming sense in conjunction with the word which precedes, whilst it would form no sense without it. *Je voudrais qu'il lût*, forms sense, but *qu'il lût* alone and unconnected does not.

This mood contains four tenses, the *present* or *future*, the *imperfect*, the *preterit*, and the *pluperfect*.

The *present* and the *future* of the subjunctive can only be distinguished by the sense: in this phrase, *il faut que je vous sois bien attaché pour venir vous voir par le temps qu'il fait*, I must have a great esteem for you to come and see you in such weather as this; *je sois* expresses a present time; but in this, *je ne crois pas que vous obteniez cela de lui*, I do not think you will obtain that of him, *vous obteniez* expresses a future and stands for *vous obtiendrez*.

The *imperfect*, the *preterit*, and the *pluperfect* of the subjunctive express also a past or future according to circumstances: in this phrase, *soupçonnez-vous qu'il ne le fît pas*, did you suspect he would not do it, *fît* expresses a past; but in this, *je désirerois qu'il vît du monde*, I wish him to see company, *vît* marks a future.

## EXERCISE.

Men must be (very much) blinded by their  
 art. 3 *il* 1 *que* 2 subj-1 *bien* *aveuglé*  
 passions, not to acknowledge that they ought 10  
*pour* *devoir* ind-1 \*  
 (love one another) as parts of a whole; and as (the members  
*s'entr'aider* art. *tout* 2  
 of our body) (would do) if (every one) had a particular  
 1 *chacun* ind-2 *sa* 2  
 vitality. You asked him to come with us; but I doubt  
*vie f.* 1 *prier* ind-4 *de*  
 whether he will have that complaisance. I could not persuade  
*que* subj-1 ind-2  
 myself that he was so vain as to aspire to that place.  
 subj-2 *assez* \* *pour* —f.  
 Though every body says so, I do not believe that he is  
 subj-1 *le* subj-1  
 gone to Rome. (Is it possible) that he should let slip 20  
*se pouvoir* *laisser* subj-3 *échapper*  
 good an opportunity of acquiring immortal glory? I could  
*beau* *occasion f.* *un* 2 1  
 have wished that he had availed himself of his abode in the  
*profiter* subj-4 *séjour à*  
 country, to perfect himself in the study of philosophy.  
*campagne* *pour se perfectionner* art. =f.

## OF THE INFINITIVE.

The *infinitive* is that mood which expresses the affirmation indeterminately without either number or person.

It denotes of itself neither *present*, *past*, nor *future*; nevertheless it is considered as denoting those tenses, when it follows other verbs. The *present* always expresses a present, relative to the preceding verb; as, *je le vois*, *je le vis*, *je le verrai*; *venir*, I see, I saw, I shall see him come. The *past* always expresses a past, relative to the verb that precedes it; *je crois*, *je croyois* *l'avoir vu venir*, I think, I thought that I had seen him coming. To express a *future*, the infinitive must be preceded by the infinitive of the verb *devoir*: as, *je croyois devoir y aller*, I thought I was to go there.

REMARK. The infinitive also expresses a future after the verbs *promettre*, *espérer*, *compter*, *s'attendre*, and *menacer*: as, *il promet de venir* (*qu'il viendra*), he promises to come.

## Syntax of the Participle.

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(that he will come); *il menace de s'y rendre* (*qu'il s'y rendra*); he threatens to go (that he will go) there.

### EXERCISE.

We only shut our eyes to truth, because we fear to  
*ne* \* art. art. *que parce que* *de*  
 see ourselves as we are. We were yet far from the castle  
*2 nous 1 tel que* ind-2 *encore*  
 when one of our friends came to join us. I did not think I  
 ind-3 \* ind-2 \*  
 was to set out so soon. He promises every day that he  
*devoir* \* art. pl. *de* \*  
 will amend, but I do not rely upon his promises.  
 \* *se corriger* *compter* *promesse* f. pl.  
 They talk of a secret expedition; he hopes to be (in it). He  
*On* 2 — f. 1 \* *en*  
 relies upon seeing you very soon, to terminate  
*compter* \* inf-1 *au premier jour* *pour*  
 amicably his affair with you. You expected to take a  
*à l'amiable* *s'attendre* ind-2 *de faire*  
 journey this year, but your father has changed his mind.  
*voyage* m. *de* \* *avis*  
 He threatens to punish us severely, if we (fall again) into the  
*de* *sévèrement* *retomber*  
 same error.  
*faute.*

### OF THE PARTICIPLE.

The *participle* is a part of the verb which partakes of the nature both of a verb and adjective; of a verb, as it has its signification and regimen; of an adjective, as it generally performs its function, that is, expresses the quality of a person or thing.

There are two participles, viz. the *participle present* and the *participle past*.

#### OF THE PARTICIPLE PRESENT.

The *participle present* always terminates in *ant*: as, *aimant, finissant, recevant, rendant*.

**RULE.** The *participle present* is invariable; that is, it takes neither gender nor number, when it expresses an action.

We say, *une montagne* or *des montagnes dominant sur*

## Syntax of the Participle.

*des plaines immenses*, a mountain or mountains commanding immense plains; *un homme, des hommes, une femme, des femmes lisant, parlant, marchant*, a man, men, a woman, women reading, speaking, walking. But when it expresses simply a quality, like an adjective, it takes both the gender and number of its substantive. So we say, *un homme obligeant*, an obliging man; *une femme obligeante*, an obliging woman; *des tableaux parlans*, speaking portraits; *la religion dominante*, the established religion; *à la nuit tombante*, at night fall.

What grammarians call *gerund*, is nothing but the participle present, to which is prefixed the word *en*; *on se forme l'esprit en lisant de bons livres*, we form our minds by reading good books.

## EXERCISE.

That mountain being very high, and thus commanding a  
*élevé* *ainsi dominer sur*  
 vast extent of country, was very well calculated for our  
*grande étendue* *pays* *ind-2* \* *propre à*  
 observations. This woman is of a good disposition, obliging  
*caractère m.*  
 every one, whenever she (has it in her power). They go  
*tout le monde quand* *le pouvoir*  
 cringing before the great, that they may be insolent to their  
*ramper devant* *pl. afin de* \* \* *inf-1 pl. avec*  
 equals. The state of pure nature is the savage living in the desert,  
*égal*  
 but living in his family, knowing his children, loving them,  
*famille f. connaître*  
 (making use) of speech, and (making himself understood).  
*user* *art. parole* *se faire entendre*  
 An agreeable languour imperceptibly (laying hold) of my  
*2* *languor f. insensiblement s'emparer*  
 senses, suspended the activity of my soul, and I (fell asleep).  
*sens suspendre ind-3* *s'endormir ind-3*  
 Time is a real blunderer, placing, replacing, ordering, dis-  
 art. *vrai brouillon mettre remettre ranger dé-*  
 ordering, impressing, erasing, approaching, removing, and  
*iranger imprimer effacer approcher éloigner*  
 making all things, good and bad; and almost always (impossi-  
*rendre* *f. pl.* *presque*  
 ble to be known again).  
*méconnoissable.*

## OF THE PARTICIPLE PAST.

The participle past has various terminations: as, *aimé, fini, reçu, ouvert, dissous*, etc.

This participle may either agree with its subject or its regimen.

### AGREEMENT OF THE PARTICIPLE PAST WITH ITS SUBJECT.

**RULE I.** The participle past, when it is accompanied by the auxiliary verb *être*, agrees with its subject in gender and number; that is, we add to it *e*, if the subject be feminine, and *s*, if it be in the plural.

#### EXAMPLES:

|                                         |                                   |
|-----------------------------------------|-----------------------------------|
| <i>Mon frère est tombé,</i>             | My brother is fallen down.        |
| <i>Mes frères sont tombés,</i>          | My brothers are fallen down.      |
| <i>Ma sœur est tombée,</i>              | My sister is fallen down.         |
| <i>Mes sœurs sont tombées,</i>          | My sisters are fallen down.       |
| <i>La nuit sera bientôt passée,</i>     | The night will soon be over.      |
| <i>Les spectacles sont fréquentés,</i>  | The theatres are frequented.      |
| <i>Cette fleur est fort recherchée,</i> | This flower is much sought after. |
| <i>Ils sont fort estimés,</i>           | They are very much esteemed.      |

#### EXERCISE.

Fire-arms were not known to the ancients. Ishmael,  
 art. *arme à feu* f. pl. ind-4 *connu de* *Ismaël*,  
 the son of Abraham, is known among the Arabs, as (the man)  
 \* — *parmi* *Arabe* *celui*  
 from whom they sprung, and circumcision has remained  
*être sorti* art. f. *être demeuré*  
 (among them) as the mark of their origin. Heaven is that per-  
*leur* f. art.  
 manent city, (into which) the just are to be received after this  
 — 2 *cité* f. 1 *où* pl. *devoir* \* *après*  
 life. In Abraham's time, the threatenings of the true God  
*de* 2 art. 1 *menace* f. pl.  
 were dreaded by Pharaoh, king of Egypt; but, in the time of  
 ind-2 *redouté de Pharaon*  
 Moses, all nations were corrupted, and the world, which God  
*Moïse* art. f. *perversi*  
 has made to manifest his power, was become a temple of  
*pour* *puissance* f. *devenu*

idols. That dreadful crisis, which threatened the state with  
*terrible* 2 *crise* f 1 ind-2 *de*  
 instant destruction, was happily soon over. She is  
*prochain* 2 f. 1 ind-3 *heureusement* *passé*  
 come to bring us all kinds of refreshments. The sciences  
 \* *sortie* f. pl. *rafraîchissement* f.  
 have always been protected by enlightened governments.  
*protégé* art. *éclairé* 2 1

**RULE II.** The participle past, when it follows the verb *avoir*, never agrees with its subject.

## EXAMPLES:

|                                      |                               |
|--------------------------------------|-------------------------------|
| <i>Mon frère a écrit,</i>            | My brother has written.       |
| <i>Mes frères ont écrit,</i>         | My brothers have written.     |
| <i>Ma sœur a écrit,</i>              | My sister has written.        |
| <i>Mes sœurs ont écrit,</i>          | My sisters have written.      |
| <i>Les Amazones ont acquis de la</i> | The Amazons have acquired     |
| <i>célébrité.</i>                    | celebrity.                    |
| <i>J'ai contraint les soldats à</i>  | I have forced the soldiers to |
| <i>marcher,</i>                      | march.                        |

**REMARK.** The participle of the verb *être*, and of all the neuter verbs which are conjugated with the auxiliary verb *avoir*, never vary. We say, *il* or *elle a été*, he or she has been; *ils* or *elles ont été*, they have been; *il* or *elle a dormi*, he or she has slept; *ils* or *elles ont nui*, they have annoyed.

## EXERCISE.

The Romans successively triumphed over the most  
*Romain successivement* 2 ind-4 1 *de*  
 warlike nations. Lampridius relates that Adrien erected  
*belliqueux* 2 1 *Adrien élever*  
 to Jesus Christ some temples, which (were still  
 ind-6 *de* art. *on* *encore* 2  
 to be seen) in his time. Happy those princes who have  
*voir* ind-2 1 *de* \* art.  
 never (made use) of their power but to do good! We  
*user* *pouvoir que pour* art.  
 have spent the whole day in tormenting ourselves. One  
*journée* f. à inf-1 2 *nous* 1  
 has seldom seen a great stock of good sense in a man of  
*rarement* *fonds* m. *sens*

imagination. The errors of Descartes proved very useful  
 — — — — — \* *beaucoup servir*  
 to Newton.  
 ind-4

## AGREEMENT OF THE PARTICIPLE PAST WITH ITS REGIMEN.

**RULE I.** The participle past always agrees with its regimen direct, when that regimen is placed before the participle, whether the auxiliary verb that accompanies it be *avoir* or *être*.

### EXAMPLES:

|                                                                               |                                                                             |
|-------------------------------------------------------------------------------|-----------------------------------------------------------------------------|
| <i>Les écoliers que j'ai eus ont fait de grands progrès,</i>                  | The pupils whom I have had have made rapid progress.                        |
| <i>Lucrece s'est tuée,</i>                                                    | Lucretia has killed herself.                                                |
| <i>J'ai renvoyé les livres que vous m'aviez prêtés,</i>                       | I have sent back the books which you had lent me.                           |
| <i>Que de soins je me suis donnés,</i>                                        | What pains I have taken.                                                    |
| <i>Quelle affaire avez-vous entreprise,</i>                                   | What business have you undertaken?                                          |
| <i>Quand la race de Caïn se fut multipliée,</i>                               | When the race of Cain had multiplied.                                       |
| <i>Ces yeux que n'ont émus ni soupirs ni terreur,</i>                         | Those eyes which neither sighs nor terror have moved.                       |
| <i>Le Dieu Mercure est un de ceux que les anciens ont le plus multipliés,</i> | The God Mercury is one of those whom the ancients have multiplied the most. |

**REMARK.** The regimen put before the participle is, in general, one of these pronouns, *que, me, te, se, le, la, les, nous* and *vous*; but it is sometimes a noun joined to the pronoun *quel*, or preceded by the word of quantity *que*, signifying *combien*, how much, as may be seen in the before mentioned examples.

### EXERCISE.

All the letters which I have *received*, confirm that important news. The agitated life which I have *led* till now, makes me sigh for retirement. The difficulties présent *soupirer après art. retraite f.* f. pl. which the academies (have *proposed* to one another) do not *se faire* ind-4



seem easy to (be resolved.) The sciences which you have  
*paraître aisé résoudre* f. pl.  
 studied, will prove infinitely useful (to you). The death which  
*être* f.

Lucretia (gave herself) has (made her immortal). The  
*se donner ind-4 immortaliser ind-4*

cities which those nations have (built for themselves) are  
*ville f. pl. peuple se bâtir ind-4*

but a collection of huts. The persons whom you have  
*ne que amas m. chaumière f. pl.*

instructed appear to me possessed of reason and taste. No-  
*plein pr.*

thing can equal the ardour of the troops which I have seen  
*égaler f. pl.*

setting off). The chimeras which she has got in her  
*inf-1 chimère f. pl. se mettre \* art.*

head, (are beyond) all belief. What measures have I not  
*passer croyance f. démarche f. pl.*

taken! What fortunes has not this revolution ruined! What  
*faire f. pl. renverser que*

tears has she not shed; what sighs has she not heaved!  
*de f. pl. verser m. pl. pousser*

The Amazons (made themselves) famous by their courage. The  
*f. pl. se rendre ind-4 célèbre*

city of London has (made itself), by its commerce, the metro-  
*f. — m.*

polis of the universe. I have thought her agitated by the furies.  
*— le f. croire*

This day is one of those which they have consecrated to tears.  
*m. pl. consacrer art.*

The language in which Cicero and Virgil have written, will  
*langue f. \* Ciceron*

live in their works. I could have wished to avoid entering  
*par ouvrage \* vouloir \* éviter d'entrer*

into those details, but I thought them necessary. The  
*— m. croire ind-4 =*

tribunes demanded of Clodius the execution of the promise  
*tribun m. pl. ind-3 à*

which the consul Valerius had given them.  
*faire leur*

RULE II. The participle past never agrees with its  
 regimen, either when that participle is without regimen  
 direct, or when, having a regimen direct, that regimen  
 is placed after it.

## EXAMPLES:

|                                                         |                                                        |
|---------------------------------------------------------|--------------------------------------------------------|
| <i>La lettre dont je vous ai parlé,</i>                 | The letter which I have mentioned to you.              |
| <i>La perte et les profits auxquels il a participé,</i> | The loss and profits which he has shared.              |
| <i>Les académies se sont fait des objections,</i>       | The academies have proposed objections to one another. |
| <i>Vous avez appris à ces personnes à dessiner,</i>     | You have taught these persons to draw.                 |
| <i>Lucrece s'est donné la mort,</i>                     | Lucretia has put a period to her existence.            |

## EXERCISE.

|                         |                       |                        |                     |
|-------------------------|-----------------------|------------------------|---------------------|
| The persons whose       | visit you had         | announced to me,       | are not             |
| f. pl. 1                | art. f. 5             | 2                      | 4 5                 |
| come. Men built         |                       |                        | cities. The Amazons |
| art. se bâtir           | ind-4                 | de art.                |                     |
| acquired great          | celebrity. I have     | forced                 | the soldiers to     |
| ind-4 beaucoup de       | =                     | contraindre            |                     |
| march. That woman has   | bestowed on herself   | fine gowns. Let-       |                     |
| ters and writing        | se donner             | de art.                |                     |
| 4 art. écriture         | 5 on 1 a 2            | 3 pour peindre art.    |                     |
| She has cut             | two (of her) fingers. | Titus has made         | his wife            |
| se couper               | * doigt m. pl.        | rendre                 |                     |
| mistress of his riches. | I have given myself   | (a great deal of)      |                     |
| trouble. bien           | Commerce has made     | this city flourishing, | They                |
| art. peinesf. art. m.   |                       | f. florissant          |                     |
| have made               | an appointment.       |                        |                     |
| se donner               | * rendez-vous.        |                        |                     |

**RULE III.** The participle past takes neither gender nor number, either when the participle and the auxiliary verb to which it is joined are used impersonally, or when that participle is formed by a verb, which governs the nouns or pronouns preceding it.

## EXAMPLES:

|                                                                                     |                                                                                           |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
| <i>Les chaleurs excessives qu'il a fait cet été, ont beaucoup nui à la récolte;</i> | The excessive heats which we have had this summer, have done great injury to the harvest. |
| <i>Quelle fâcheuse aventure vous est-il arrivé?</i>                                 | What unpleasant adventure have you met with?                                              |

|                                                                     |                                                         |
|---------------------------------------------------------------------|---------------------------------------------------------|
| <i>La maison que j'ai fait bâtir,</i>                               | The house which I have ordered to be built.             |
| <i>Imitez les vertus que vous avez entendu louer,</i>               | Imitate the virtues which you have heard praised.       |
| <i>Les mathématiques que vous n'avez pas voulu que j'étudiasse,</i> | The mathematics which you would not permit me to study. |
| <i>Elle s'est laissé séduire,</i>                                   | She has suffered herself to be seduced.                 |

REMARK. To make a right application of the second part of this rule, we ought to examine whether we can put the regimen immediately after the participle. As we cannot say, *J'ai fait la maison, vous avez entendu les vertus, vous n'avez pas voulu les mathématiques*, it follows that the regimen belongs to the second verb. Sometimes, however, the regimen may relate either to the participle or to the verb, according to the meaning of the speaker. For instance, we must say, *Je l'ai vue peindre*, I saw her picture drawn; and, *Je l'ai vue peindre*, meaning, I saw her painting.

Sometimes it happens too, that, in sentences which seem to resemble each other, the regimen in one belongs to the participle and in the other to the verb which follows it. For instance, we ought to answer this question, *Avez-vous entendu chanter la nouvelle actrice?* Have you heard the new actress sing? *Oui, je l'ai entendue chanter*; yes, I have: but this question, *Avez-vous entendu chanter la nouvelle ariette?* Have you heard the new song? must be answered, *Oui, je l'ai entendu chanter*; yes, I have.

## EXERCISE.

|                                   |                              |                           |
|-----------------------------------|------------------------------|---------------------------|
| The great changes                 | which (have taken place) in  | ad-                       |
| ministration,                     | <i>changement</i>            | <i>y avoir</i> art.       |
| have astonished many              | people.                      | The heavy                 |
| rains                             | <i>bien des personnes</i>    | grand                     |
| which we have had                 | in the spring, have been     |                           |
| <i>pluie f. pl.</i>               | <i>* il faire</i>            | ind-4                     |
| the cause of many diseases.       | The scarcity which there was |                           |
|                                   | <i>maladie f. pl.</i>        | <i>disette f.</i>         |
| last                              | winter, has                  | ind-4                     |
| afforded the opportunity of doing |                              |                           |
| art. <i>dernier</i>               | <i>donner</i>                | inf-1                     |
| much good.                        | What news                    | has reached you? How many |
| <i>bien</i>                       | <i>est-il venu</i>           | <i>que de</i>             |

imprudent steps were taken on that occasion. How  
*faut* *démarche* f. pl. *il s'est faire en*  
 many large ships have been built in England within these fifty  
*gros* *il se construire* ind-4 *depuis* \*  
 years. The figures which you have learned to draw are of  
*apprendre* *dessiner*  
 great beauty. We ought never to swerve from the  
*un* \* *falloir* ind-1 \* *s'éloigner*  
 good path which we have begun to follow. The measures  
*route* f. *on* *mesure* f.  
 which you advised me to adopt have not succeeded.  
*conseiller* ind-4 *de prendre* *réussir*  
 The rule which I have begun to explain seems to me very  
*règle* f. *expliquer* *sembler*  
 easy to (be understood). You see that I have not (been mistaken)  
*saisir* *se tromper* ind-4  
 on the affairs which I had foreseen you would have in hand.  
*prévoir que* \* \*

## CHAPTER VI.

### OF THE ADVERBS.

#### The Place of the Adverbs.

**RULE I.** In the simple tenses, the adverb is generally placed after the verb; and, in the compound tenses, between the auxiliary and the participle.

#### EXAMPLES:

*L'homme le plus éclairé est* The man who is most learned  
*ordinairement celui qui pense* is generally he who thinks  
*le plus modestement de lui-même,* most modestly of himself.  
*Avez-vous jamais vu un pédant* Have you ever seen a pedant  
*plus absurde et plus vain?* more absurd and more vain?

The compound adverbs, and those which by custom have preserved the regimen of the adjectives from which they are derived, are placed always after the verb: as, *c'est à la mode*, that is fashionable; *il a agi conséquemment*, he has acted consistently.

Those adverbs which denote time in an indeterminate manner are likewise placed after the verb.

## EXAMPLES:

*Il eût fallu se lever plus matin,* It would have been necessary to rise earlier.  
*On a vu cela autrefois,* That has been seen formerly.

**EXCEPTIONS.** 1st. Adverbs of order and rank, and those which denote time in a determinate manner, are placed either before or after the verb.

## EXAMPLES:

*Nous devons premièrement faire notre devoir, secondement chercher les plaisirs permis;* We ought first to do our duty, secondly enjoy lawful pleasures.  
*Aujourd'hui il fait beau, et pleuvra peut-être demain;* To-day it is fine, it will rain perhaps to-morrow.

2dly. The five adverbs which serve for interrogation, are always placed before the verb.

## EXAMPLES:

*Comment vous portez-vous?* How do you do?  
*Où allez-vous?* Whither are you going?

**RULE II.** The adverb is always placed before the adjective which it modifies.

## EXAMPLE:

*C'est une femme fort belle, très-sensible, et infiniment sage;* She is a woman very beautiful, very sensible, and infinitely prudent.

**RULE III.** Adverbs of quantity and comparison, and the three adverbs of time, *souvent*, *toujours*, and *jamais*, are placed before the other adverbs.

*Si poliment,* So politely.  
*Très-heureusement,* Very happily.  
*Le plus adroitement,* The most skillfully.  
*Ils ne seront jamais étroitement unis,* They never will be intimately united.  
*Ils sont toujours ensemble,* They are always together.  
*C'est souvent à l'improviste qu'il arrive,* He often comes unexpectedly.

## Syntax of the Conjunctions. 231

The adverb *souvent* may, however, be preceded by an adverb of quantity or comparison: as, *si souvent, assez souvent*.

REMARK. When adverbs of quantity and comparison meet together in a sentence, the following is the order which custom has established: *si peu, trop peu, bien peu, très-peu; beaucoup trop, bien plus, bien davantage, beaucoup moins, tant mieux, tant pis, etc.*

When *bien* is before another adverb it means *very, much*, etc.: as, *bien assez*, quite enough; *bien moins*, much less; *frapper bien fort*, to strike very hard; but when it is placed after the adverb, it signifies *well*: as, *assez bien*, pretty well; *moins bien*, not so well; *fort bien*, very well.

The above rules have been sufficiently exemplified in the exercises on the Verbs.

## CHAPTER VII.

### OF THE CONJUNCTIONS.

The conjunction *que* serves, 1st, to complete a comparison; *l'Asie est plus grande que l'Europe*, Asia is larger than Europe: 2dly, to express a restriction in negative sentences; *on ne parle que de la nouvelle victoire*, they talk of nothing but the new victory.

The conjunction *que* also serves to give more force and grace, more spirit and precision to sentences.

1st. In elliptical turns: *Qu'il vive*, may he live; that is, *Je souhaite qu'il vive*, I wish he may live.

2dly. When it is put for *à moins que, avant que, sans que*: as, *cela ne finira pas qu'il ne vienne*, there will be no end to it unless he come.

3dly. When it is used instead of *dès que, aussitôt que, si*: as, *Qu'il fasse le moindre excès, il est malade*; if he commits the least excess, he is ill.

4thly. When it is put for *jusqu'à ce que*: as, *Attendez qu'il vienne*, wait till he come.

5thly. When for *pourquoi*: as, *Que ne se corrige-t-il?* why does he not reform?

## EXERCISE.

We have every thing to fear from his wisdom,  
 even more than from his power. What men style  
*encore* *ce que art.* *appeler*  
 greatness, power, profound policy, is in the eyes of  
*profond politique f.* *à*  
 God only misery, weakness, and vanity. *May*  
 they understand, at last, that without internal  
*comprendre* *avec soi-même*  
 peace there is no happiness. *May* she be as happy  
 art. *point de*  
 as she deserves to be. Never write *before* you have  
*de le*  
 thoroughly examined the subject which you propose  
*sous toutes ses faces* *se proposer*  
 to treat. Let him but hear the least noise, his terrified imagi-  
*de traiter* *effrayé*  
 nation presents to him nothing but monsters. Do  
*f.* *ne que de art.*  
 not sit this question, till I can (be your  
*approfondir* *ne subj-t* *vous melle*  
 guide). Do not go out till your brother comes in. Why  
*sur la voie* *ne rentrer\**  
 does he not (take advantage) of his youth, in order to acquire  
*profiter*  
 the knowledge he wants?  
*connoissance pl. dont* *avoir besoin?*

6thly. When it is used instead of *comme*, or *parce que*:  
 as, *Méchant qu'il est*, wicked as he is.

7thly. When it is put for *combien*, and then it denotes  
 admiration and the sudden emotions of the soul: as, *Que*  
*Dieu est grand!* how great is the Almighty! *Que je les*  
*hais!* how I hate them!

Another very frequent use of this conjunction is to put  
 it for *comme*, *parce que*, *puisque*, *quand*, *quoique*, *si*, etc.,  
 when two phrases beginning with these words, others are  
 added under the same regimen, by means of the conjunc-  
 tion *et*: as, *Si l'on aimait son pays, et qu'on en désirât*  
*sincèrement la gloire, on se conduiroit de manière*, etc. If  
 we loved our country, and sincerely wished its glory, we  
 should act so as, etc.

EXERCISE.

Full *as* he was of his prejudices, he would not acknowledge  
*Rempli* ind-2 *préjugé* ind-3 *convenir de*  
 (any thing). Full of self-love (as he is), expect nothing  
*rien* *pétri* 3 2 *de*  
 good (from him). *How* beautiful is that cultivated nature!  
*en* 1 6 5 2 4 3  
 by the care of man *how* it is brilliantly and richly adorned!  
*par* f. *pompeusement*  
 Had profound philosophers presided at the formation of  
*si* \* *de* ind-6 *à* art.  
 languages, and *had* they carefully examined the elements of  
*langue* *avec soin* subj-4 — m. art.  
 speech, not only in their relations (to one another) but also  
*discours non* *entre eux* *encore*  
 in themselves, it is not (to be doubted) that languages  
*en* m. *douteux* art. *ne*  
 would present principles more simple, and at the  
*offrir* subj-2 *de* art.  
 same time more luminous.

GOVERNMENT OF CONJUNCTIONS.

The conjunctions which unite sentences to one another, are followed, either by the infinitive, the indicative or the subjunctive.

Those that are followed by an infinitive, are: 1st. Such as are distinguished from prepositions, only by being followed by a verb: as, *Il faut se reposer après avoir travaillé*, one ought to rest after having laboured. 2dly. Those which have the preposition *de* after them: as, *Je travaille afin de vous surpasser*, I work that I may surpass you.

EXERCISE.

They were going to spend a few days in town,  
*ne* \* ind-2 \* *passer* \* *quelques* *à* art.  
 only *that* they might return with more pleasure to  
*que pour* \* \* *se retrouver* inf-1 *dans*  
 their charming solitude. Many persons work only (in order to)  
*ne que* *afin de*  
 acquire consideration and riches, but the honest  
*de* art. *pr.* art. 2 *et*  
 humane man spends so much time in study, only to  
*sensible* 3 1 *ne employer* *de* *à* art. *que pour*



be useful to his fellow-creatures. I unmask to you the plot  
 semblables dévoiler trame  
 which your enemies have planned in secret, in order  
 ourdir art. ténèbres f. pl.  
 to warn you against their artifices.  
 prémunir

Those that govern the indicative are, *bien entendu que*, *à condition que*, *à la charge que*, *de même que*, *ainsi que*, *aussi bien que*, *autant que*, *non plus que*, *outré que*, *parce que*, *attendu que*, *vu que*, *puisque*, *lorsque*, *pendant que*, *tandis que*, *durant que*, *tant que*, *peut-être que*; to which may be added, *comme*, *comme si*, *quand*, *pourquoi*, etc. These conjunctions are followed by the indicative, because the principal sentence which they unite with the incidental one, expresses the affirmation in a direct, positive, and independent manner.

REMARK. There are six conjunctions, the use of which varies according to the meaning expressed by the principal sentence, viz. *Si non que*, *si ce n'est que*, *de sorte que*, *en sorte que*, *tellement que*, *de manière que*. We say, *Je ne lui ai répondu autre chose, si non que j'avois exécuté ses ordres*; I made him no other answer, but that I had executed his orders; because the first verb expresses a positive affirmation. But we ought to say, *Je ne veux autre chose, si non que vous travailliez avec plus d'ardeur*; I desire nothing else, but that you should work with greater ardour.

## EXERCISE.

When you have a more extensive knowledge of geometry  
 ind-7 2 1 art. f.  
 and algebra, I shall give you a few lessons in astronomy  
 pr. art. algèbre f. \* quelque de  
 and optics. Form your mind, heart, and taste,  
 pr. optique pron. pron.  
 while you are still young. Do not keep truth a prisoner,  
 encore retenir art. \* captive  
 though you should (draw upon you) a cloud of enemies.  
 quand devoir cond-1 s'attirer nuée f.  
 I will give you this fine picture upon condition that you  
 tableau m. d  
 keep it as a testimony of my friendship.  
 conserver témoignage m.

The conjunctions which govern the subjunctive are, *Soit que, sans que, pour que, quoique, jusqu'à ce que, encore que, à moins que, pourvu que, supposé que, au cas que, avant que, non pas que, afin que, de peur que, de crainte que*, and a few others. They are followed by the subjunctive, because they always imply doubt, wish, ignorance.

## EXERCISE.

You know too well the value of time, to make  
*connoître* *prix* m. art. *pour que être* 2  
 it necessary to tell you to (make a good use of) it. Study only  
*il* 1 *de de bien employer*  
 great models, *lest* those which are but middling  
 art. *de peur que* \* *médiocre ne*  
 should spoil your taste, *before* it be entirely formed. I  
*gâter* subj-1  
 (make not the least doubt) that your method will succeed,  
*ne douter nullement* f. *ne* subj-1  
 provided it be well known. Several phenomena of nature  
 f. art.  
 are easy (to be explained), *supposing* the principle of universal  
 (by the active) art. 2  
 gravitation to be true.  
 f. 1 \*

## PROMISCUOUS EXERCISE ON THE NINE PARTS OF SPEECH.

*The Good Mother.*

What a fine morning! said the amiable Charlotte to her  
*matinée* f. ind-3  
 brother George. Come, let us go into the garden and enjoy  
 sing. \* inf-1  
 the magnificent sight of rich and abundant nature.  
*de* 2 *spectacle* m. 1 *une* 2 *fertile* 3 1  
 We will gather there the freshest and sweetest flowers.  
*cueillir* y *frais* 2 art. adv. *odorant* 3 f. pl. 1  
 We will make a nosegay which we will offer to mamma. You  
*bouquet* m. *maman.* sing.  
 know she loves flowers. This attention will give her plea-  
*savoir que* art. *faire lui*  
 sure. Ah! brother, it will obtain us a smile, a caress, perhaps  
*mon* f. *valoir* *sourire* m. f.

even a kiss. Ah! sister, replied George, your proposal  
*baiser m. ma répondre ind-3 sing. projet*  
 delights me; let us run, let us fly, that we may offer her  
*enchanter courir voler afin de \* \* lui*  
 (when she rises) this tribute of our gratitude and our love.  
*à son lever hommage — pr.*  
 Full of this idea, Charlotte and George hastened  
*plein se hâter ind-3 de se rendre*  
 into the garden. Charlotte gathered violets, *jes-*  
*ind-3 de art. pr. art.*  
 samine, and young rose-buds which (had but just begun)  
*pr. de 2 boutons m. 1 ne commencer que ind-2*  
 to open their purple cups, while George prepared  
*entr'ouvrir de pourpre 2 calice 1 ind-2*  
 green sprigs of myrtle and thyme, designed  
*de art. verdoyant 2 jet m. 1 myrte pr. thym destiné*  
 to support the flowers. Never had these amiable children  
*soutenir 1 ind-2 3 2*  
 worked with (so much) zeal and ardour. Satisfaction and  
*travailler tant de zèle pr. art. f. art.*  
 pleasure were painted in all their features, sparkled in their eyes,  
*ind-2 peint trait m. pétiller*  
 and added still to their beauty.

While they (were employing themselves) (in this manner),  
*s'occuper ind-2 ainsi*  
 their mother, who had seen them in the garden, came to join  
*ind-3 \* joindre*  
 them. (As soon as) they perceived her, they flew to her, and  
*dès que ind-3 ind-3 elle*  
 said: Ah! mamma, how glad we are to see you! how  
*lui que aise 2 1 de*  
 ( impatient we were ) for this pleasure. In the  
*il tardoit à notre impatience d'avoir ce*  
 pleasing expectation (of it) we (were preparing) this nosegay for  
*doux attente f. \* ind-2*  
 you. What satisfaction should we have had in presenting  
*f. ne pas à offrir*  
 it to you! Look at these rose-buds, these violets, this jessamine,  
*voir \**  
 this myrtle, and this thyme. Well, we designed them for  
*Eh bien. destiner \**  
 you. These flowers, coming from us, would have been dear to  
*cher*  
 you. When you were with them, you would have said: My  
*En \* porter inf-2*

# Promiscuous Exercise.

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children (were thinking) of me while I slept. I am  
*s'occuper* ind-3 *dormir* ind-2  
 always as present to their minds as to their hearts. They love

me, and it is by giving me every day new proofs of their  
*ce en* art. pl. *de* *preuve* f.  
 affection, that they acknowledge the care I have taken  
*reconnoître* *soin* m. pl. *que*  
 of them in their childhood, and all the marks of tenderness  
*que*

I am unceasingly giving them.  
*ne cesser de* inf-1.

My dear children, replied the mother, embracing  
*répondre* ind-3 *en embrasser*  
 them, how charming you render all my days! your  
*quel charme* *répandre sur* \*  
 gratitude, your tenderness, your attention to me, make me  
*pour*  
 forget my former misfortunes, and open my heart again to  
*oublier* *ancien malheur* m. *rouvrir* \*  
 the soft impressions of pleasure. May Heaven  
*f.* art. *Pouvoir* subj-1 art.

continue to bless my labours! May it be your guide and your  
*continuer de* *soin* *Pouvoir* —  
 support in the career which (will soon be opened) to you!  
*soutien* *carrière* f. *aller* ind-1 *s'ouvrir* *devant*  
 may it complete its kindness by preserving you  
*mettre le comble à* *bienfait* pl. *en garantir* inf-3  
 from the dangers to which you cannot fail to be soon  
 \* *ne pas tarder* ind-7 \*

exposed! Alas! I shudder (at them) beforehand, my dear chil-  
*frémir en* *d'avance*  
 dren; the moment is come when you must enter the world:  
*où* *devoir* *dans*

Your persons, your birth, and your riches call you there,  
*figure* sing. *naissance* *appeler* *y*  
 and insure you a distinguished rank (in it). I cannot always be  
*assurer* 2 m. 1 *y* ind-7

your guide. Young and inexperienced, you will find  
*sans expérience* *aller* ind-1 inf-1  
 yourselves surrounded by every kind of temptation. (Every  
*entouré* *sorte* f. *séduction* *tout*

thing), even vice, presents itself there under an  
*jusque à* art. m. *offrir* *y* *sous* \* *de* art.  
 agreeable form, and almost always in the shape of pleasure,  
 2 pl. 1 *sous* *image* art.

which has (so many) attractions for youth. They will try  
*tant de attrait f. art. jeunesse f. On chercher*  
 to mislead you, to corrupt you; they (will make use of) artifice,  
*égarer employer art.*  
 raillery, and even ridicule, and, if necessary,  
 art. = *même 2 art. — 1 il est*  
 they will assume even the mask of virtue. If you  
*prendre jusqu'à masque m. art.*  
 abandon yourselves to first impressions, you are lost. The poison  
*se laisser aller*  
 of example will insinuate itself into your hearts, will corrupt  
 art. *se glisser altérer*  
 the innocence and purity (of them), and will substitute  
*en de art.*  
 violent passions for the mild affections which have hitherto  
*déchirant 2 f. pl 1 à deux*  
 formed your happiness.  
*faire.*

Do not imagine, my dear children, that in placing before your  
*croire en mettre sous*  
 eyes a picture of the dangers of the world, my intention  
 art. *tableau m.*  
 is to prohibit you every kind of pleasure. God forbid,  
 subj-1 *interdire espèce f. à ne plaire*  
 pleasure is necessary to man; without it, our  
 subj-1 art. *art. lui*  
 existence would be dreadful; (and therefore) Providence,  
*affreux aussi art. f.*  
 always attentive to our wants, has multiplied the sources of  
*besoin t-elle*  
 it both in and out of ourselves. But, in tasting the pleasures  
 \* *en nous nous en goûter*  
 of the world, never (abandon yourselves) (to them). Take care  
*se livrer y Avoir*  
 that they do not govern you; know how to quit them, the  
*dominer savoir \* \* de*  
 moment they have acquired (too much) empire over you. It  
*que prendré ind-7 trop de Ce*  
 is the only way to enjoy with delight that exquisite plea-  
*moyen de volupté de délicieux 2*  
 sure which we can only find in ourselves, and which has its  
 1 *en*  
 source in an upright and pure conscience. Ah! why cannot I  
*dans droit 2 3 f. 1 que*  
 give you all my experience? why cannot you like me read the  
*dans*

depths of the heart? with what astonishment would you often

*abîme* pl. *see* *chagrin*, agitation and trouble, disguised under

art. — m. art. *déguise* sous

the appearance of joy and tranquillity; hatred

*apparence* pl. art. pr. art. *calme* art. f.

and envy concealed under the air of confidence and

art. f. *caché* art. *confiance* f. pr. art.

friendship; indifference and selfishness, affecting the most

art. *égoïsme*

lively interest; the most dreadful and perfidious plots

*vif* 2 art. adv. 3 *trame* f. pl. 1

contrived deliberately in the dark; in a word, the

*ourdi de sang froid et ténèbres* f. pl. *en*

most odious vices endeavouring to show themselves under the

2 art. 1 *s'efforcer de*

features of (their opposite) virtues! In the world there

*traits qui leur être opposé* 2 art. 1

is but one moving principle; that is, self-interest. To

*ne que seul mobile* m. *ce* art. *personnel* 2 1 *C'est à*

that every action refers; every thing tends to that as to

*lui que* art. pl. *se rapporter* *lui*

its end. I know very well, my dear children, that your hearts

*fin* f. *savoir*

will not be infected by this vice. The sentiments of universal

*de* 2

benevolence with which I (have always) inspired you,

*bienveillance* 1 \* *ne point cesser* ind-4 *de* inf-1

and of which I have seen you give (so many) proofs, (remove

*tant de preuve rassurer*

already every fear) (I might have) upon that subject: but will

*d'avance* *me* *sur* *point* m.

you not yield to other vices not less dangerous? Cruel idea!

*de* *non* f.

terrible uncertainty! If this misfortune were to happen,

*affreux* f. \* \* *arriver* ind-2

ah! my dear children, instead of being the joy and consolation

art. f.

tion of my life, you would be the torment, the shame and the

*honte* f.

disgrace (of it). You would poison my days, and you

*opprobre* *en* *empoisonner*

would plunge a dagger into the very bosom which gave

*porter* art. *mort* f. *même* 2 *sein* m. 1 ind-3

you life. But whither is my tenderness for you hurrying me?

art. *où* \* *emporter*

No, my children, no, I have nothing to fear, you love me (too  
*Non*  
 much) to wish to afflict me so cruelly; and I shall have the  
*trop pour vouloir \**  
 pleasure, (as long as) I live, of seeing you walk in the ways  
*tant que ind-7 sentier*  
 of honesty and virtue.  
*art. honneur pr. art.*

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## PART III.

### OF WORDS CONSIDERED IN THEIR PARTICULAR RULES OR IDIOMS.

#### CHAPTER I.

##### OF THE SUBSTANTIVE.

The substantive performs three functions in language, that of the subject, the regimen, or the apostrophe.

The substantive is the *subject*, whenever it is that of which something is affirmed. When we say, *l'oiseau vole*, the bird flies; *le lion ne vole pas*, the lion does not fly; the substantives *oiseau* and *lion* are subjects, because it is affirmed of the first that it flies, and of the second that it does not fly.

It is to the substantive as the subject that every thing relates in a sentence. In the following, *un homme juste et ferme n'est ébranlé ni par les clameurs d'une populace injuste, ni par les menaces d'un fier tyran; quand même le monde brisé s'écrouleroit, il en seroit frappé, mais non pas ému*: the adjectives *juste* and *ferme* modify the subject *homme* and all the rest modify *un homme juste et ferme*.

##### EXERCISE.

1. A king, who is inaccessible to men, is inaccessible to truth also; and passes his life in a ferocious 2 inhuman 3 grandeur 1: as he is continually afraid of being deceived, he always 2 unavoidably 3 is 1 and deserves to be so; besides, he is at the mercy of slanderers and tale-bearers, a base 2 malicious 3 tribe 1, who feed upon venom, and invent mischief rather than cease to injure.

1. *Is inaccessible also*, l'est aussi; *ferocious*, sauvage; *inhuman*, et farouche; *as he is afraid*, craignant; *is*, l'est; *to be so*, de l'être; *besides*, de plus; *tale-bearers*, rapporteur; *tribe*, nation; *feed upon*, se nourrir de; *mischief*, mal; *to injure*, de nuire,



## 242 Particular Rules of the Substantive.

2. The good which a man does is never lost; if men forget it, God remembers and rewards it.

2. *Good, bien; a man, on; remember, s'en souvenir.*

The substantive forms the *regimen* when it is governed by another word; now, a substantive may be governed either by another substantive, by an adjective, by a verb, or by a preposition: as, *la loi de Dieu*, the law of God; *utile à l'homme*, useful to man; *aimer son prochain*, to love one's neighbour; *chez son père*, at his father's.

In French, a substantive cannot be governed by another substantive, but by the help of a preposition. This preposition is generally *de*: as, *la difficulté de l'entreprise*, the difficulty of the undertaking; but sometimes, also, *à* and *pour* are made use of: as, *l'abandon à ses passions*, the giving way to one's passions; *le goût pour le plaisir*, the love of pleasure.

**GENERAL RULE.** When two substantives are found together, the one *governing*, the other *governed*, the former is generally placed first.

### EXAMPLE:

|                                                                                                                                                                                                         |                                                                                                                                                                                          |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>La beauté des sentimens, la violence des passions, la grandeur des événemens, et les succès miraculeux des grandes épées des héros, tout cela m'entraîne comme une petite fille.—Sévigné.</i></p> | <p>The beauty of sentiments, the violence of passions, the grandeur of events, and the prodigious successes of the huge swords of heroes, all these transport me like a little girl.</p> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**REMARK.** This order is not followed in English in these two instances; 1st. when two substantives are joined by an *s* and an apostrophe, placed after the first; thus, 's: as, the *king's palace*. 2d. When the two substantives form a compound word: as, *silk-stockings*.

### EXERCISE.

1. *The silence of the night, the calmness of the sea, the trembling a light of the moon diffused over the surface of the water,*

1. *Trembling, tremblant; diffused, répandu; dim, sombre;*

## Particular Rules of the Substantive. 243

and the dim azure of the sky besprinkled with glittering stars, served to heighten the beauty of the scene.

2. Nothing was heard but the warbling of birds, or the soft breath of the zephyrs sporting in the branches of the trees, or the murmurs of a lucid rill falling from the rocks, or the songs of the young swains who attended Apollo.

3. A smiling boy was, at the same time, caressing a lap-dog, which is his mother's favourite, because it pleases the child.

4. There are several gold and silver mines in this beautiful country; but the inhabitants, simple, and happy in their simplicity, do not even deign to \* reckon gold and silver among their riches.

*besprinkled*, parsemé; *with*, de; *heighten*, rehausser; *scene*, spectacle.

2. *Nothing but*, on ne que; *breath*, haleine; *sporting*, qui se jouer, ind-2; *branches*, rameaux; *lucid rill*, eau claire; *falling*, (which fell); *swains*, berger; *attended*, suivre, ind-2.

3. *Smiling boy*, enfant d'un air riant; *was caressing*, caresser, ind-2; *lap-dog*, bichon; *pleases*, amuser.

4. *Reckon*, compter.

The substantive is an *apostrophe*, whenever it is the person or thing addressed: as, *rois, peuples, terre, mer, et vous, cieux, écoutez-moi!* In this sentence, the substantives *rois, peuples, terre, mer* and *cieux*, are an *apostrophe*.

REMARK. It is only when the language is highly oratorical that the speech is directed to inanimate objects.

### EXAMPLE OF A BEAUTIFUL APOSTROPHE.

O Hippias! Hippias! I shall never see thee again \*! O my dear Hippias! it is I, cruel and \* relentless, who taught thee to despise death. Cruel Gods! ye prolonged my life, only that I might see the death of Hippias! O my dear child, whom I had brought up with so much care, I shall see thee no more. O dear shade, summon me to the banks of the Styx, the light grows hateful to me; it is thou only, my dear Hippias, whom I wish to see again. Hippias! Hippias! O my dear Hippias! I live but to pay the last duty to thy ashes:

*Never*, ne plus; *relentless*, moi implacable; *taught*, apprendre, ind-4; *prolonged*, prolonger, ind-1; *only that I might*, pour me faire; *brought up*, nourrir, ind-4; *with so much care*, et qui me coûter, ind-4, tant de soins; *shade*, ombre; *summon*, appeler; *to*, sur; *banks*, rive; *grows hateful*, être odieux; *I live but to*, ne vivre encore que pour; *pay*, rendre; *ashes*, cendre.

## CHAPTER II.

## OF THE ARTICLE.

**GENERAL PRINCIPLE.** The article is to be used before all substantives common, taken in a determinate sense, *unless there be another word performing the same office*; but it is not to be used before those that are taken in an indeterminate sense.

## CASES IN WHICH THE ARTICLE IS TO BE USED.

**RULE I.** The article necessarily accompanies all substantives common, which denote a whole species of things, or determinate things.

## EXAMPLES:

*L'homme se repaît trop souvent* Man too often feeds on chimeras.  
*de chimères,*  
*Les hommes à imagination* Men of fanciful dispositions are  
*sont toujours malheureux,* always unhappy.  
*L'homme dont vous parlez est* The man you speak of is very  
*très-instruit,* learned.

In the first example, the word *homme* is taken in its fullest sense; it denotes a collective universality. In the second, *les hommes à imagination* denotes a particular class only. In the third, *l'homme* denotes but one individual, it being restricted by the incidental proposition *dont vous parlez*.

**REMARK.** In English, the article is not used before substantives taken in a general sense: as, *Men of genius, women of sound understanding.*

## EXERCISE.

1. The moment elegance, the most visible image of fine taste, appears, it is universally admired! men differ respecting the other constituent parts of\* beauty, but they all unite without hesitation in acknowledging the power of elegance.

2. *Men of superior genius* 2, while 1 they\* see 3 the rest of

1. *The moment*, du moment que; *fine*, délicat; *appears*, se montrer; *is*, elle est; *differ respecting*, différer sur; *constituent*, (which constitute); *hesitation*, hésiter; *in*, pour.

man kind painfully\* struggling to comprehend obvious 2 truths 1, glance themselves\* through\* the most remote consequences 1, like lightning through a path that cannot be traced.

3. *The man who lives* under an habitual 2 sense 1 of the divine 2 presence 1 keeps up a perpetual cheerfulness of temper, and enjoys, every moment, the satisfaction of thinking himself\* in company with the dearest and best of friends.

2. *While*, tandis que; *struggling*, se tourmenter; *obvious*, qui s'offre d'elle-mêmes; *glance*, ils pénètrent en un instant; *lightning*, foudre f.; *through*, traverse; *path*, espace; *that*, qu'on; *be traced*, mesurer.

3. *Under*, dans; *sense*, conviction; *keep up*, conserver; *perpetual*, constant; *cheerfulness*, gaieté; *temper*, caractère; *enjoys*, jouir de; *of thinking*, se croire; *in*, dans; *with*, de.

**RULE II.** The article is put before substantives taken in a sense of extract, or denoting only a part of a species; but it is omitted, if they be preceded by an adjective, or a word of quantity.

EXAMPLES :

|                                                          |                                                                     |
|----------------------------------------------------------|---------------------------------------------------------------------|
| Du pain et de l'eau me feroient<br>plaisir,              | Some bread and water would<br>please me.                            |
| Je vis hier des savans qui ne<br>pensent pas comme vous, | I yesterday saw some learned<br>men, who do not think as<br>you do. |
| Voilà de beaux tableaux,                                 | There are beautiful pictures.                                       |
| J'achetai hier beaucoup de<br>livres,                    | I bought yesterday many books.                                      |
| Que de livres j'achetai hier,                            | How many books I bought yes-<br>terday.                             |

**REMARK.** Among the words of quantity must be reckoned *plus*, *moins*, *pas*, *point* and *jamais*.

EXAMPLES :

|                                                  |                                                         |
|--------------------------------------------------|---------------------------------------------------------|
| Il n'y eut jamais plus de lu-<br>mières,         | There never was more learn-<br>ing.                     |
| Il y a moins d'habitans à Paris<br>qu'à Londres, | There are fewer inhabitants in<br>Paris than in London. |
| Je ne manque pas d'amis,                         | I do not want for friends.                              |

**EXCEPTION.** *Bien* is the only word of quantity which is followed by the article.

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### EXAMPLES:

*Il a bien de l'esprit,*  
*Elle a bien de la grâce,*

He has a great deal of wit.  
She is very graceful.

**REMARK.** The sense of *extract* is marked in English by the word *some* or *any*, either expressed or understood, which answers to *quelques*, a partitive adjective, and consequently to *du*, *des*, which are elegantly used instead of *quelques*.

The expressions: *des petits-mâtres*, *des sages-femmes*, *des petits-pâtés*, etc. are not exceptions, because, in such cases, the substantives are so far united with the adjectives, as to form but one and the same word. We must likewise say: *le propre des belles actions*, *les sentimens des anciens philosophes*, etc. because, in expressions of this kind, the substantives are taken in a general sense.

### EXERCISE.

1. We could not cast our eyes on either shore, without seeing opulent cities, country houses agreeably situated, lands yearly covered with a golden harvest, meadows abounding in flocks and herds, husbandmen bending under the weight of the fruits, and shepherds who made the echoes around them repeat the sweet sounds of their pipes and flutes.

2. Provence and Languedoc produce oranges, lemons, figs, olives, almonds, chesnuts, peaches, apricots and grapes, of an uncommon sweetness.

3. The man who has never seen this pure light, is as blind as one who is born blind; he dies without having seen any thing; at most, he perceives but glimmering and false lights, vain shadows, and phantoms that have nothing of reality.

4. Among the Romans, those who were convicted of having

1. *Could*, pouvoir, ind-2; *our*, art; *seeing*, apercevoir; *yearly*, tous les ans; *covered with*, qui se couvrir de, ind-2; *abounding in*, remplis de; *flocks and herds*, troupeau; *husbandmen*, laboureur; *bending*, qui étoient accablés; *weight*, poids; *shepherds*, bergers; *pipes*, chalumeau; *the echoes*, aux échos; *around them*, d'alentour.

3. *Who is born blind*, aveugle-né; *without having*, n'avoir jamais, ind-3; *any thing*, rien; *at most*, tout au plus; *perceives*, apercevoir; *glimmering*, sombre; *lights*, lueur; *reality*, réel.

4. *Used*, employer; *illicit or unworthy means*, moyen illicite

used illicit or unworthy means to obtain an employ, were excluded from it for ever.

5. Those who govern are like the celestial <sup>2</sup> bodies <sup>1</sup>, which have great splendour and no rest.

6. What beauty, sweetness, modesty, and, at the same time, what mildness and greatness of soul!

7. Themistocles, in order to ruin Aristides, made use of many artifices, which would have covered him with infamy in the eyes of posterity, had <sup>1</sup> not <sup>4</sup> the eminent services <sup>2</sup> which he rendered his country <sup>3</sup> blotted out <sup>5</sup> that stain.

8. The consequences of great passions are blindness of mind and depravity of heart.

9. Noblemen should never forget that their high birth imposes great duties\* on them.

ou voie indigne, pl.; were, ind-2; from it, en.

5. Great, beaucoup de; splendour, éclat; no rest, (that have no rest) repos.

6. What, que de.

7. Ruin, perdre; made use of many, employer bien; artifices, manœuvres; covered, cond-3; with, de; infamy, opprobre; in, à; had, si; rendered, ind-3, à; blotted out, effacer, cond-3; stain, tâche.

8. Of mind, of heart, de, art.

9. Noblemen, gentilhomme; should, devoir, ind-1.

RULE III. The article is put before proper names of countries, regions, rivers, winds and mountains.

EXAMPLES:

|                                                                                                                                 |                                                                                                                                                                            |
|---------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| La France a les Pyrénées et la Méditerranée au sud; la Suisse et la Savoie à l'est, les Pays-bas au nord, et l'océan à l'ouest; | France is bounded on the south by the Pyrenees and the Mediterranean, on the east by Switzerland and Savoy, on the north by the Netherlands, and on the west by the ocean. |
|---------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

|                                                       |                                                              |
|-------------------------------------------------------|--------------------------------------------------------------|
| La Tamise, le Rhône, l'aquilon, les Alpes, le Cantal; | The Thames, the Rhone, the north wind, the Alps, the Cantal. |
|-------------------------------------------------------|--------------------------------------------------------------|

REMARK. We say, by apposition, *le mont Parnasse, le mont Valérien*, etc. *le fleuve Don*, etc. But we say, *la montagne de Tarare*, etc. *la rivière de Seine*, etc. We ought not to say *le fleuve du Rhône*, but simply *le Rhône*.

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### EXERCISE.

1. *Europe* is bounded on the north by the Frozen Ocean; on the south, by the Mediterranean sea, which separates it from *Africa*; on the east, by the continent of *Asia*; on the west, by the Atlantic Ocean. It contains the following states: on the north, *Norway, Sweden, Denmark, and Russia*; in the middle, *Poland, Prussia, Germany, United-Provinces, the Netherlands, France, Switzerland, Bohemia, Hungary, the British Isles*; on the south, *Spain, Portugal, Italy, Turkey in Europe*.

2. The principal rivers in Europe are: the *Wolga*, the *Du* or *Tanaïs*, and the *Boristhenes* or *Nieper*, in Muscovy; the *Danube*, the *Rhine*, and the *Elbe*, in Germany; the *Vistula* or *Wezel*, in Poland; the *Loire*, the *Seine*, the *Rhône*, and the *Garonne*, in France; the *Ebro*, the *Tagus*, and the *Douro*, in Spain; the *Po*, in Italy; the *Thames* and the *Severn*, in England; and the *Shannon* in Ireland.

3. The principal mountains in Europe are the *Daarne fields* between Norway and Sweden: *Mount Krapel* between Poland and Hungary; the *Pyrenean Mountains* between France and Spain; the *Alps* which divide France and Germany from Italy.

4. The bleak *north wind* never blows here, and the heat of summer is tempered by the cooling *zephyrs* 1, which arrive to refresh the air towards the middle of the day.

1. *Bounded*, borné; *on*, à; *frozen ocean*, mer glaciale, f.; *south*, sud or midi; *Mediterranean sea*, Méditerranée, f.; *east*, est or orient; *west*, ouest or occident; *Norway*, Norwège; *Sweden*, Suède; *Denmark*, Danemark; *Russia*, Russie; *Poland*, Pologne; *Prussia*, Prusse; *Germany*, Allemagne; *Netherlands*, Pays-Bas; *Switzerland*, Suisse; *Bohemia*, Bohême; *Hungary*, la Hongrie; *British Isles*, îles Britanniques; *Spain*, Espagne; *Turkey in*, Turquie de.

2. *Muscovy*, Moscovie; *Vistula*, Vistule, f.; *Loire*, f.; *Seine*, f.; *Rhône*, m.; *Garonne*, f.; *Ebro*, Ebre; *Tagus*, Tage, m.; *Thames*, Tamise, f.; *Severn*, Saverne, f.

3. *Pyrenean Mountains*, Pyrénées.

4. *Bleak*, rigoureux; *north wind*, aquilon; *heat*, ardeur; *cooling*, rafraichissant; *arrive*, venir; *to refresh*, adoucir.

**EXCEPTIONS.** The article is not used before the names of countries.

1st. When those countries have the names of their capitals: as, *Naples est un pays délicieux*, Naples is a delightful country.

2dly. When those names are governed by the preposition: as, *il est en France*, he is in France; *il est en Espagne*, he is in Spain.

3dly. When those names are governed by some preceding noun, and have the sense of an adjective: as, *vins de France*, French wines; *noblesse d'Angleterre*, the English nobility.

4thly. Lastly, when we speak of those countries as of places we come, or are set off from: as, *je viens de France*, I come from France; *j'arrive d'Italie*, I am just arrived from Italy. But, in this case, when we speak of the four parts of the world, the present practice favours the use of the article: as, *je viens de l'Amérique*, *j'arrive de l'Asie*.

#### EXERCISE.

1. *Naples* may be called a paradise, from its beauty and fertility. From this country 2 some suppose 1 Virgil took the model of the Elysian 2 Fields 1.

2. I have been prisoner *in Egypt*, as a \*Phœnician; under that name I have long suffered, and under that name I have been set at liberty.

3. *He* has received French and Spanish wines, Italian silks, Provence oil, and English wool.

4. We set sail *from Holland*; to go to the Cape of Good Hope.

5. I was but just arrived *from Russia*, when I had the misfortune to lose my father.

6. I had set off *from America*, when my brother arrived there.

1. *From*, à cause de; *from this country*, que c'est là où; some suppose, quelques personnes penser.

2. *Prisoner*, captif; *under that name*, c'est sous ce nom que (both alike).

4. *Set sail*, partir: to go, se rendre.

5. *I was but just*, ne faire que de.

6. *Set off*, partir; *there*, y.

The article is also used before the names of countries, either distant or little known; *la Chine*, China; *le Japon*, Japan; *le Mexique*, Mexico: and before those which have



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been formed from common nouns; *le Havre*, *Perche*, *la Flèche*, etc.

REMARK. In English the article is generally omitted before names of countries.

### CASES IN WHICH THE ARTICLE IS NOT USED.

RULE I. The article is omitted before nouns common, when, in using them, we do not say any thing on the extent of their signification.

#### EXAMPLES :

*Le sage n'a ni amour ni haine.*

The wise man has neither love nor hatred.

*Ils ont renversé religion, morale, gouvernement, sciences, beaux arts, en un mot, tout ce qui fait la gloire et la force d'un état;*

They have overturned religion, morality, government, sciences, fine arts, in a word, every thing which constitutes the glory and strength of a state.

Hence the article is not employed before nouns.

1st. When they are in the form of a title or an address.

#### EXAMPLES :

*Préface,*

Preface.

*Livre premier,*

Book the first.

*Chapitre dix,*

Chapter the tenth.

*Il demeure rue Piccadilly, quartier St. James;*

He lives in Piccadilly, St. James's.

2dly. When they are governed by the preposition *en*.

#### EXAMPLES :

*Regarder en pitié,*

To look with pity.

*Vivre en roi,*

To live like, or, as a king.

3dly. When they are joined to the verbs *avoir* or *faire*, with which they form only one idea.

#### EXAMPLES :

*Avoir peur,*

To be afraid.

*Faire pitié,*

To excite pity.

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4thly. When they are used as an apostrophe or interjection.

### EXAMPLE :

*Courage, soldats, tenez ferme ;*    *Courage, soldîers, stand firm.*

5thly. When they serve to qualify a noun that precedes them.

### EXAMPLES :

|                                                                              |                                                                            |
|------------------------------------------------------------------------------|----------------------------------------------------------------------------|
| <i>Il est quelquefois plus qu'homme,</i>                                     | He is sometimes more than man.                                             |
| <i>Son Altesse Royale le Duc d'York, Prince du sang royal d'Angleterre ;</i> | His Royal Highness the Duke of York, Prince of the blood royal of England. |

6thly. The article is not put before the substantive beginning an incidental sentence, which is opposed to what has been said.

### EXAMPLE :

|                                                                                                                                                                                  |                                                                                                                                                                  |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Tous les peuples de la terre ont une idée plus ou moins développée d'un Etre suprême ; preuve évidente que le péché originel n'a pas tout-à-fait obscurci l'entendement :</i> | All the nations of the earth have an idea more or less clear of a Supreme Being ; an evident proof that original sin has not totally obscured the understanding. |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|

7thly. When they are governed by the words *genre*, *espèce*, *sorte*, and such like.

### EXAMPLES :

|                         |                  |
|-------------------------|------------------|
| <i>Sorte de fruit,</i>  | A sort of fruit. |
| <i>Genre d'ouvrage,</i> | A kind of work.  |

### EXERCISE.

1. The highways are bordered with *laurels*, *pomegranates*, *jessamines*, and the other trees which \*are\* always green and always in bloom. The mountains are covered with *flocks*, which yield a fine wool in great request with all the known nations of the world.

1. *Highways*, chemin ; *with laurels*, de lauriers ; *pomegranates*, grenadiers ; *in bloom*, fleuri ; *yield*, fournir ; *wool*, laine, pl. *in great request*, recherché ; *with*, de ; *of the world* \*.

2. The fleets of Solomon, under the conduct of the Phœnicians, made frequent voyages to the land of Ophir and Tharai (of the kingdom of Sophala, in Ethiopia), whence they returned at the end of three years, laden with *gold, silver, ivory, precious stones* 1, and other kinds of merchandize.

3. *Costly furniture* 2 is not allowed there 1, nor *magnificent attire*, nor *sumptuous feasts*, nor *gilded palaces*.

4. We contemplated with pleasure the extensive fields covered with yellow ears of corn, the\* *rich gifts* of bounteous Ceres.

5. He was in a kind of *ecstasy* when he perceived us.

6. In the most corrupt age, he lived and died as a *wise man*\*.

7. Are you surprised that the worthiest 2 men 1 are *but men*, and betray some remains of the weakness of humanity, amid the innumerable 3 snares 1 and difficulties which \* are \* inseparable from royalty?

8. *He excited our pity*, when we saw him after his disgrace.

9. Hear, then, *O nations* full of valour! and you, *O chiefs*, so wise and so united! hear what I have \* to \* offer you.

10. Out of this cavern issued, from time to time, a black 1 thick 3 smoke 1, which made a *sort of night* at mid-day.

2. *Made*, ind-2; *whence*, d'où; *returned*, revenir; *end*, bout; *laden*, chargé.

3. *Is not allowed there*, on n'y souffre ni; *furniture*, meuble; *costly*, précieux; *attire*, ornement; *feast*, repas.

4. *Extensive*, vaste; *fields*, campagne; *yellow*, jaune; *ears*, épi; *bounteous*, fécond.

5. *In a kind of*, comme en.

6. *Age*, siècle.

7. *That*, de ce que; *worthy*, estimable; *but*, encore; *betray*, montrer; *remains*, reste; *snares*, piège; *difficulties*, embarras.

8. *He excited our pity*, il nous fit pitié.

9. *Hear*, écouter.

10. *Out of*, de; *issued*, sortir; *thick*, et épais; *smoke*, fumée; *mid-day*, milieu du jour.

**RULE II.** The article is not used, either before nouns preceded by the pronominal adjectives *mon, ton, son, notre, votre, leur, ce, nul, aucun, chaque, tout* (used for *chaque*), *certain, plusieurs, tel*, or before those which are preceded by a cardinal number without any relation whatever.

EXAMPLES:

|                                                             |                                                              |
|-------------------------------------------------------------|--------------------------------------------------------------|
| Nos mœurs mettent le prix à nos richesses,                  | Our manners fix the value of our riches.                     |
| Toute nation a ses lois,                                    | Each nation has its laws.                                    |
| Cent ignorans doivent-ils l'emporter sur un homme instruit? | Are a hundred blockheads to be preferred to one learned man? |

EXERCISE.

1. That *good father* was happy in his children, and his children were happy in him.

2. *These imitative 2 sounds* 1 are common to all languages, and form, as it were, their \* real basis.

3. *Every man* has his foibles, his moments of humour, even his irregularities.

4. *Each plant* has virtues peculiar to it, the knowledge 2 of which 1 could not but be infinitely useful.

5. *In all his instructions*, he is careful to remember that grammar, logic, and rhetoric, are three sisters that ought never to be disjoined.

2. *Common*, fondu; *to*, dans; *and form*, as it were, et ils en font comme; *real*, fondamentale.

4. *Peculiar*, qui sont propres; *to it*, lui; *could* cond-1; *not but*, ne que.

5. *He is careful to remember*, ne point perdre de vue; *ought*, ou devoir, ind-1; *to be disjoined*, séparer.

RULE. III. Proper names of deities, men, animals, towns, and particular places, are without the article, but they take it when used in a limited sense.

EXAMPLES:

|                                         |                                    |
|-----------------------------------------|------------------------------------|
| Dieu a créé le ciel et la terre,        | God has made heaven and earth.     |
| Jupiter étoit le premier des dieux,     | Jupiter was the first of the gods. |
| Bucéphale étoit le cheval d'Alexandre,  | Bucephalus was Alexander's horse.  |
| Rome est une ville d'une grande beauté, | Rome is a city of great beauty.    |

But we ought to say, *le Dieu des Chrétiens*, the God of the Christians; *le Dieu de paix*, the God of peace; *le*

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*Jupiter d'Homère*, Homer's Jupiter; *le Bucéphale d'Alexandre*, Alexander's Bucephalus; *l'ancienne Rome*, ancient Rome; *la Rome moderne*, modern Rome.

If, in imitation of the Italians, we use the article before the names of painters and poets of that nation, except *Michel-Auge* and *Raphael*, it is because the expression is elliptical, the words *peintre*, *poète*, or *seigneur*, being understood.

### EXERCISE.

1. *Jupiter*, son of *Saturn* and *Cibele* or *Ops*, after having expelled his father from the throne, divided the paternal \* inheritance with his two brothers, *Neptune* and *Pluto*.

2. On a dispute at a feast of the gods, between *Juno*, *Pallas*, and *Venus*, for the pre-eminence of beauty, *Jupiter* not being able to bring them to an agreement, referred the decision to *Paris*, a shepherd of mount *Ida*, with directions that a golden apple should be given to the fairest. *Paris* assigned to *Venus* the golden \* prize.

3. *God* said: let there \* be 2 light, and there \* was a light.

4. *The Apollo di Belvidere* and *the Venus di Medici*, are valuable 2 remains 1 of antiquity.

5. *May* and *September* are the two finest months of the year in the south of France.

6. *The God of Abraham*, *Isaac*, and *Jacob*, was the only true God.

1. *Expelled*, chasser; *divided*, en partager; *inheritance*, héritage.

2. *On*, dans; *at a feast*, qu'il y eut à un festin; *being able*, pouvoir; *to bring to an agreement*, accorder; *referred*, renvoyer; *directions*, ordre; *that a golden apple*, etc. *to give a golden apple to*; *assigned*, adjuger.

4. *Di Belvidere*, de Belvedere; *di*, de; *valuable*, précieux.

6. *Only*, seul.

## CHAPTER III.

### OF THE ADJECTIVE.

#### I.

#### OF THE ADJECTIVE WITH THE ARTICLE.

RULE I. Adjectives taken substantively are, like

## Particular Rules of the Adjective. 255

substantives common; accompanied by the article, if the occasion require it.

### EXAMPLE:

*Les fous inventent les modes, et les sages s'y conforment.* Fools invent fashions, and wise men conform to them.

### EXERCISE.

1. Were the learned of antiquity to come to life again, they would be much astonished at the extent of our knowledge.
2. The ignorant have, in a \* large stock of presumption, what they want in real knowledge, and that is the reason they are admired by fools.

1. *Were the, si les; to come again, revenir, ind-2; life, monde; at, de; knowledge, connoissance, pl.*

2. *Large stock, forte dose; they want, il leur manquer; knowledge, science; the reason, ce qui fait que; they are admired, the fools admire them.*

**RULE II.** When a noun is accompanied by two adjectives, expressing opposite qualities, the article must be repeated before each adjective.

### EXAMPLES:

*Les vieux et les nouveaux soldats sont remplis d'ardeur,* The old and the new soldiers are full of ardour.

*Il faut fréquenter la bonne compagnie et fuir la mauvaise,* We ought to frequent good and shun bad company.

**REMARK.** This rule must be strictly attended to, when the qualities expressed by the adjectives are opposite; but those qualities may be either nearly synonymous, or merely different, without being opposite. In the first instance, the article is not repeated: as, *Le sage et pieux Fénelon*; in the second, it is perhaps better to repeat it: as, *Le sensible et ingénieux Fénelon*.

**N. B.** In French the substantive must be joined to the first adjective, when it is governed by different words.

### EXERCISE.

1. The ancient 1 and modern 3 writers 2 are not agreed upon that point.

1. *Writers, auteur; are agreed, s'accorder.*

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2. The wise man preserves the same tranquillity of mind in good or bad fortune.

3. The man who is jealous of his reputation frequents good and shuns bad company.

4. Grand and vigorous thoughts were always the offspring of genius.

2. *The wise man*, le sage ; *preserves*, conserver.

3. *Shuns*, éviter.

4. *Vigorous*, fort ; *offspring*, fruit.

**RULE III.** The article is used before the adjective which is joined to a proper name, either to express its quality, or to distinguish the person spoken of from those who might bear the same name.

### EXAMPLES :

|                            |                             |                          |
|----------------------------|-----------------------------|--------------------------|
| <i>Le sublime Bossuet,</i> | <i>Le vertueux Fénelon,</i> | <i>Le tendre Racine,</i> |
| The sublime Bossuet.       | The virtuous Fénelon.       | The tender Racine.       |
| <i>Louis le Gros,</i>      | <i>Louis le Juste,</i>      | <i>Louis le Grand,</i>   |
| Louis the Fat.             | Louis the Just.             | Louis the Great.         |

**REMARK.** The adjective which is joined to a proper name, may either precede or follow that name. If it precede, it expresses a quality which may be common to many ; if it follow, it expresses a distinguished quality. These two expressions, *Le savant Varron* and *Varron le savant*, do not convey the same meaning : in the first, we merely give to *Varron* the quality of *savant* ; in the second, we mean to say, that there are several persons of the name of *Varron*, and that the one we are speaking of is distinguished for his learning.

### EXERCISE.

1. The great Corneille astonishes by beauties of the first class, and by faults of the worst taste. If the tender Racine does not often rise so high, at least he is always equal, and possesses the art of always interesting the heart.

2. The more we read the fables of the good and artless La Fontaine, the more we are convinced they are a book for all ages, and the manual of the man of taste.

1. *By*, par des ; *class*, ordre ; *is always equal*, se soutenir ; *possesses*, avoir.

2. *The more we*, plus on ; *artless*, simple ; *are convinced*, on se convaincre ; *they are*, que c'est ; *a*, le ; *for*, de ; *manual*, manuel.

## Particular Rules of ~~the~~ Adjective. 257

3. It was only under the reign of Louis the Just (XIII) that good taste began to show itself in France; but it was under that of Louis the Great that it was carried to perfection.

3. *Only*, ne que; *show itself*, se montrer; *carried*, porter à.

**RULE IV.** When a superlative relative is placed before a substantive, the article serves for both; if after it, the article is to be repeated before each.

### EXAMPLE:

Les plus habiles gens font quelquefois les plus grandes fautes,  
or  
 Les gens les plus habiles font quelquefois les fautes les plus grandes,  
 The ablest men sometimes commit the grossest blunders.

### EXERCISE.

1. It has been said of the Telemachus of the virtuous Fenelon, that it is the most useful 2 present 1 the Muses have made to man; for, could the happiness of mankind be produced by a poem, it would be by that.

2. The smoothest 2 waters 1 often conceal the most dangerous 2 gulfs 1.

1. *It has been said*, on a dit; *present*, don que; *have made*, subj-3; *could* (if the, etc. could, ind-2); *mankind*, genre humain; *be produced by*, naître de; *would be*, naître, cond-1.

• 2. *Smoothest*, tranquille.

## II.

### THE PLACE OF THE ADJECTIVES.

**RULE I.** Pronominal adjectives, and adjectives of number, are placed before the substantive, as are generally the following sixteen, viz. *beau, bon, brave, cher, chétif, grand, gros, jeune, mauvais, méchant, meilleur, moindre, petit, saint, vieux* and *vrai*, when taken in their literal sense.

### EXAMPLES:

|            |             |                      |              |
|------------|-------------|----------------------|--------------|
| Mon père,  | quel homme, | plusieurs officiers, | grand homme, |
| My father. | what man.   | several officers.    | great man.   |



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|                       |                     |                         |
|-----------------------|---------------------|-------------------------|
| <i>Vieille femme,</i> | <i>dix guinées,</i> | <i>six arbres, etc.</i> |
| Old woman.            | ten guineas.        | six trees, etc.         |

EXCEPTIONS. 1st. We must except the pronoun *quelconque*.

### EXAMPLE :

*Raison quelconque,* Reason whatever.

2d. The adjectives of number, joined to proper names, pronouns, and substantives as quotations and without the article.

### EXAMPLES :

|                      |                    |
|----------------------|--------------------|
| <i>George trois,</i> | George the third.  |
| <i>Lui dixième,</i>  | He the tenth.      |
| <i>Chapitre dix,</i> | Chapter the tenth. |
| <i>Page trente,</i>  | Page thirty.       |

3d. The sixteen adjectives before mentioned, when they are joined by a conjunction to another adjective, which is to be placed after the substantive.

### EXAMPLE :

*C'est une femme grande et bien faite,* She is a woman tall and well made.

REMARK. In English, two, or even several adjectives may qualify a substantive, without a conjunction: but in French, they are generally joined by a conjunction: as, *c'est un homme aimable et poli*, he is an amiable, well-behaved man; except when custom allows the substantives to be placed between two adjectives: as, *c'est un grand homme sec*, he is a tall thin man.

### EXERCISE.

1. There have been ages, when a *great man* was a sort of prodigy produced by a mistake of nature.

2. In almost all nations, the *great geniusses* that have adorned them were contemporaries.

1. *Ages, des siècles; when, où; produced, enfanter.*

2. *In, chez; nations, peuple; adorned, illustrer, ind-4.*

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3. *Young people*, says Horace, are supple to the impressions of vice, lavish, presumptuous, and equally impetuous and light in their passions; *old people*, on the contrary, are covetous, dilatory, timid, ever alarmed under the future, always complaining, hard to please, panegyrists of times past, censors of the present, and great givers of advice.

4. *What man* was ever satisfied with his fortune, and dissatisfied with his wit?

5. *Thirty chambers* which have a communication one with another, and each of them an iron door, with six huge bolts, are the places where he shuts himself up.

3. *People*, gens; *supple*, souple; *lavish*, prodigue; *impetuous*, vif; *old*, f. pl. (the following adjectives m. pl.); *covetous*, avare; *dilatory*, temporiseur; *about*, sur; *complaining*, plaintif; *hard*, difficile; *please*, contenter; *times*, sing.; *givers*, donneur.

4. *Dissatisfied*, mécontent.

5. *Have a communication*, communiquer; *each of them*, dont chacun avoir; *huge*, gros; *bolts*, verrou; *places*, lieu, sing.; *shuts himself*, se renfermer.

**RULE II.** In general, adjectives formed from the participle present of verbs always are placed after the substantive; *ouvrage divertissant*, entertaining work; and those formed from the participle past always; *figure arrondie*, round figure; those denoting form: *table ovale*, oval table; colour: *maison blanche*, white house; taste: *herbe amère*, bitter herb; sound: *orgue harmonieux*, harmonious organ; an idea of action: *procureur actif*, active attorney; or, an effect produced: *coutume abusive*, custom founded in abuse; a quality relative to the nature of a thing: *ordre grammatical*, grammatical order; or, to the species of a thing: *qualité occulte*, occult quality; adjectives expressing a nation: *générosité Anglaise*, English generosity; those in *esque*, *il*, *ule*, *ique*: *style burlesque*, burlesque style; *jargon puéril*, childish jargon; *femme crédule*, credulous woman; *bien public*, public welfare; *ris sardonique*, sardonic grin: and perhaps a few others: but in this, custom is to be consulted as the best guide.

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### EXERCISE.

1. An *affected* simplicity is a *refined* imposture.
2. The *smiling* images of Theocritus, Virgil and Gessner, excite in the soul a soft sensibility.
3. In that *antique* palace are to be seen neither *wreathed* columns, nor *gilded* wainscots, nor *valuable* basso-relievos, nor ceilings curiously *painted*, nor *grotesque* figures of animals which never had existence but in the imagination of a child or a madman.
4. If *human* life is exposed to many troubles, it is also susceptible of many pleasures.
5. A *ridiculous* man is seldom so by halves.
6. *Spanish* manners have, at first sight, something harsh and uncivilized.
7. *French* urbanity has become a proverb among *foreign* nations.

1. *Refined*, délicat.
2. *Smiling*, riant; *excite*, porter; *soft*, doux.
3. *Are to be seen*, on ne voit; *wreathed*, torse; *wainscots*, lambris; *basso-relievos*, bas-relief; *ceilings*, plafond; *curiously*, artistement; *had existence*, exister.
4. *Many*, bien de: *troubles*, peine.
5. *So*, le; *by halves*, à demi.
6. *Spanish*, Espagnol; *manners*, mœurs; *at first sight*, au premier abord; *uncivilized*, sauvage.
7. *Become*, passer en; *among*, chez.

**RULE III.** Although it may seem that adjectives expressing moral qualities are placed indifferently before or after the substantive, yet it is taste alone, and a correct ear, that can assign their proper situation.

In conversation, or in a broken, loose style, it may be indifferent to say *femme aimable*, or *aimable femme*: *talens sublimes*, or *sublimes talens*, etc. but in the dignified style the place of the adjective may, in a variety of instances, affect the beauty of a sentence.

### EXERCISE.

1. An *amiable* woman gives to every thing she says an *inexpressible* grace; the more we hear, the more we wish to hear her.
2. *Give to*, répandre sur; *inexpressible*, inexprimable; *we*, on.

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2. The *majestic* eloquence of Bossuet is like a river, which carries away every thing in the rapidity of its course.

3. The *sublime* compositions of Rubens have made 1 an English traveller 3 say, 2 that this *famous* painter was born in Flanders through a mistake of nature.

2. *Majestic*, majestueux: *river*, fleuve; *carries away*, entraîne; *course*, cours, m.

3. *Say*, dire à; *famous*, célèbre; *through*, par; *mistake*, méprise.

### III.

#### REGIMEN OF ADJECTIVE.

**RULE.** A noun may be governed by two adjectives, provided those adjectives do not require different regimens. Thus we say, *Cet homme est utile et cher à sa famille*, that man is useful and beloved by his family; because the adjective *utile* does not govern the preposition *de*.

#### EXERCISE.

1. A young man whose actions are all regulated by honour, and whose only aim is perfection in every thing, is *beloved and courted* by every body.

2. Cardinal Richelieu was all his life-time feared and hated by the great whom he had humbled.

3. A young lady, mild, polite, and delicate, who sees in the advantage of birth, riches, wit, and beauty, nothing but incitements to virtue, is very certain of being beloved and esteemed by every body.

1. *Actions are regulated by honour*, l'honneur dirige les actions; *whose only aim is*, qui ne se propose que; *courted*, recherché.

3. *Young lady*, demoiselle; *delicate*, décent; *nothing but*, ne que; *incitements*, encouragement; *certain*, assuré.

### IV.

#### ADJECTIVES OF NUMBER.

*Unième* is used only after *vingt*, *trente*, *quarante*, *cîn-*

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*quante, soixante, quatre-vingt, cent, and mille. C'est la vingt-unième fois*, it is the twenty-first time.

*Cent* in the plural takes *s*, except when followed by another noun of number: as, *ils étoient deux cents*, they were two hundred; but we say, *ils étoient deux cent dix*, they were two hundred and ten; *trois cents hommes*, three hundred men. *Vingt*, in *quatre-vingt* and *six-vingt*, also takes *s*, when followed by a substantive: as, *quatre vingts hommes*, eighty men; *six vingts abricots*: but it takes no *s* when followed by another number, *quatre-vingt-un arbres*, *quatre-vingt-dix hommes*. The ordinal numbers, collective and distributive, always take the mark of the plural: *les premières douzaines*, the first dozens; *les quatre cinquièmes*, the four fifths.

In dates we write *mil*: as, *mil sept cent quatre-vingt-dix-neuf*, one thousand seven hundred and ninety-nine. On all other occasions we write *mille*, which never takes the sign of the plural: as, *dix mille hommes*, ten thousand men; *quatre mille chevaux*, four thousand horses.

REMARK. *Cent* and *mille* are used indefinitely: as, *il lui fit cent caresses*, he showed him a hundred marks of kindness; *faites-lui mille amitiés*, present him a thousand compliments.

### EXERCISE.

1. It was the thirty-first year after so glorious a peace, when the war broke out again with a fury of which history offers few examples.

2. There were only three hundred, and, in spite of their inferiority, they attacked the enemy, beat and dispersed them.

3. He has sold his country house for \*two thousand five hundred and fifty pounds.

4. Chuse out of your nursery eighty fruit-trees and ninety dwarf-trees, divide them into dozens, and put in the two first dozens of each sort, those whose fruits are the most esteemed.

1. *Year*, année; *when*, que; *broke out again*, se rallumer.

2. *Only*, ne que; *in spite of*, malgré.

3. *Pounds*, livre sterling.

4. *Out of*, dans; *nursery*, pépinière; *fruit-trees*, pied d'arbre fruitier; *dwarf-trees*, arbre nain; *divide*, partager.

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5. When Louis the Fourteenth made his entry into Strasbourg, the Swiss deputies being come to pay their respects to him, Le Tellier, archbishop of Rheims, who saw among them the bishop of Basle, said to one near him: That bishop is apparently some worthless character.—How, replied the other, he has a hundred thousand livres a year.—Oh! oh! said the archbishop, he is then an honest man; and shewed him a thousand civilities.

5. *Swiss* (of the Swiss); *pay*, présenter; *respect*, hommage, pl.; *one near him*, son voisin; *that bishop*, etc., c'est un misérable apparemment que cet évêque; *a year*, de rente; *shewed*, faire; *civilities*, caresse.

We say, *le onze, du onze, au onze, sur les onze heures, sur les une heure*, pronouncing the words *onze* and *une* as if they were written with an *h* aspirated.

The cardinal numbers are used instead of the ordinal.

1st. In speaking of the hours and in calculating time: as, *il est trois heures*, it is three o'clock; *l'an mil sept cent dix*, the year one thousand seven hundred and ten.

2dly. In speaking of all the days of the month except the first: *le vingt de Mars*, the first of March.

3dly. In speaking of the order of sovereigns and princes: as, *Louis seizé, Georges trois*; except the first two of the series: as, *Henri premier, Georges second*. We also say *Charles - Quint, Sixte-Quint*, instead of *Charles cinq, Empereur*, and *Sixte cinq, Pape*; but this expression *quint*, derived from the Latin word *quintus*, is only used in these two instances.

### EXERCISE.

1. They made in the parish and in the neighbouring places a collection which produced a hundred and twenty-one guineas.

2. William, surnamed the Conqueror, king of England and duke of Normandy, was one of the greatest generals of the eleventh century: he was born at Falaise, and was the natural son of Robert, duke of Normandy, and of Arlotte, a furrier's daughter.

1. *They*, on; *neighbouring places*, voisinage, sing.; *collection*, quête.

2. *William*, Guillaume; *century*, siècle; *furrier*, fourreur.

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3. Make haste; it will soon be ten o'clock. We shall have a good deal of difficulty to arrive in time.

4. The winter was so severe in one thousand seven hundred and nine, that there was but one olive-tree that resisted it \*, in a plain where there had been more than ten thousand.

5. It was the twenty-first of January one thousand seven hundred and ninety-three, that the unhappy Louis the sixteenth was led to the scaffold.

3. *Make haste*, se dépêcher; *will be*, ind-1; *a good deal of difficulty*, bien de la peine; *in*, à.

4. *Severe*, rude; *but*, ne que; *olive-tree*, olivier; *had been*, ind-2.

## CHAPTER IV.

### OF THE PRONOUN.

#### L

#### PERSONAL PRONOUNS.

#### I.

#### *Office of Personal Pronouns.*

The personal pronouns have the three characteristics of the substantive; that is, subject, regimen, and apostrophe; but with this difference, that some always form the subject; two only are used as an apostrophe; some always form the regimen, and lastly others are sometimes the subject and sometimes the regimen.

*Je*, *tu*, *il*, and *ils* are always the subject; these four pronouns cannot be separated from the verb which they govern, but by personal pronouns acting as a regimen, or by the negative *ne*.

#### EXAMPLES:

|                                          |                                     |
|------------------------------------------|-------------------------------------|
| <i>Je ne lui en veux rien dire,</i>      | I will say nothing to him about it. |
| <i>Tu en apprendras des nouvelles,</i>   | Thou wilt hear news of it.          |
| <i>Il nous raconta son histoire,</i>     | He told us his history.             |
| <i>Ils sont survenus à l'improviste,</i> | They are come unexpectedly.         |

The two acting as an apostrophe are *toi* and *vous*,

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whether they stand alone or are preceded by the interjection *ô*: *as, toi, ô toi; vous, ô vous.*

### EXERCISE.

1. The better to bear the irksomeness of captivity and solitude, I sought for books; for I was overwhelmed with melancholy, for want of some instruction to cherish and support my mind.

2. Since thou art more obdurate and unjust than thy father, mayest thou suffer evils more lasting and cruel than his.

3. What! say they, do not men die fast enough without destroying each other? Life is so short, and yet it seems that it appears too long to them. Are they sent into the world to tear each other in pieces, and to make themselves mutually wretched?

4. O thou, my son, my dear son, ease my heart; restore me what is dearer to me than my life. Restore to me my lost son, and restore thyself to thyself.

5. O ye, who hear me with so much attention, believe not that I despise men: no, no, I am sensible how glorious it is to toil to make them virtuous and happy; but this toil is full of anxieties and dangers.

1. *To bear*, pour supporter; *irksomeness*, ennui; *overwhelmed with*, accablé de; *for want*, faute; *to cherish*, qui pût nourrir; *support*, soutenir.

2. *Obdurate*, dur; *mayest*, pouvoir, subj-1; *lasting*, long.

3. *Die fast enough*, être assez mortel; *destroying each other*, se donner encore une mort précipitée; *sent into*, sur; *world*, terre; *tear in pieces*, se déchirer; *make themselves*, se rendre.

4. *Ease*, soulager; *restore*, rendre; *lost* (whom I have lost), perdre.

5. *I am sensible*, savoir; *glorious*, grand; *to toil*, travailler à; *toils*, travail; *anxiety*, inquiétude.

*Me, te, se, leur, le, la, les, y, and en*, are always used as a regimen; direct, if they are the object of the action expressed by the verb, or indirect, if they bear a relation which may be expressed by the prepositions *à* or *de*. They always precede the verb, except sometimes in the imperative, and can never be separated from it by another word, not even by the negation.

REMARK. However some of these pronouns may be



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separated from the verb in the infinitive by the words *tout*, *rien*, and *jamais*.

### EXAMPLES:

|                                              |                                         |
|----------------------------------------------|-----------------------------------------|
| <i>C'est leur tout refuser,</i>              | It is refusing them every thing.        |
| <i>C'est ne me rien permettre,</i>           | It is allowing me nothing.              |
| <i>Il a juré de ne lui jamais pardonner,</i> | He has sworn he would never pardon him. |

*Me*, *te*, *se*, are sometimes regimen direct, and sometimes regimen indirect; they are regimen direct, when they represent *moi*, *toi*, *soi*; they are the regimen indirect, when they supply the place of *à moi*, *à toi*, *à soi*.

### EXAMPLES:

|                                         |                                     |
|-----------------------------------------|-------------------------------------|
| <i>Vous me soupçonnez mal-à-propos,</i> | You suspect me unjustly.            |
| <i>Je t'en remercie,</i>                | I thank thee for it.                |
| <i>Il se perd de gaieté d'œur,</i>      | He ruins himself out of wantonness. |
| <i>Vous me donnez un sage conseil,</i>  | You give me prudent advice.         |
| <i>Je te donne cela,</i>                | I give thee that.                   |
| <i>Il se donne du mouvement,</i>        | He is always in motion.             |

*Leur* is always indirect, because it stands for *à eux* or *à elles*.

### EXAMPLE:

|                                                                     |                                                       |
|---------------------------------------------------------------------|-------------------------------------------------------|
| <i>Je leur représentai le tort qu'ils ou qu'elles se faisoient,</i> | I represented to them the injury they did themselves. |
|---------------------------------------------------------------------|-------------------------------------------------------|

### EXERCISE.

1. He has been speaking to them with such energy as has astonished them.

2. Women ought to be very circumspect; for a mere appearance is sometimes more prejudicial to them than a real fault.

3. He comes up to me with a smiling air, and pressing my hands, says, My friend, I expect you to-morrow at my house.

1. *Such energy as*, une force qui.

2. *Mere*, simple; *is more prejudicial*, faire plus de tort.

3. *Comes up .. with*, aborder .. de; *pressing*, serrer; *my hands*, la main; *at my house*, chez moi.

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4. He said to me: Wilt thou torment thyself incessantly for advantages, the enjoyment 2 of which 1 could not render thee more happy? Cast thy eyes round thee: see how every thing smileth at thee, and seemeth to invite thee to prefer a retired and tranquil life to the tumultuous pleasures of a vain 2 world 1.

5. The ambitious man\* agitates, torments, and destroys himself to obtain the places or the honours to which he aspires; and when he has obtained them, he is still not satisfied.

4, *Incessantly*, sans cesse; *advantages*, des biens; *could*, savoir, cond-1; *cast*, porter; *thy*, art.; *smileth*, sourire.

5. *Destroys*, consumer; *to*, pour.

*Le, la, les*, are always direct, and *y*, indirect: as, *je le vois, je la vois, je les vois*, that is, *je vois lui, je vois elle, je vois eux or elles*; *je n'y entends rien*, I understand nothing of it; that is, *je n'entends rien à cela*.

*En* is generally indirect, because its principal use is to represent a substantive and the preposition *de*.

REMARK. We have said *generally*, because, in our opinion, *en* may be the regimen direct, or at least perform the function of it, whenever it is substituted for the member of an elliptical phrase; *avez-vous reçu de l'argent? oui, j'en ai reçu*; have you received any money? yes, I have received some: in phrases of this kind, there is an ellipsis of these words, *un peu, beaucoup, une portion*, or some similar expressions.

### EXERCISE.

1. I have known him since his childhood, and I always loved him on account of the goodness of his character.

2. This woman is always occupied in doing good works: you see her constantly consoling the unhappy, relieving the poor, reconciling enemies, and promoting the happiness of every one around her.

1. *Have known*, connoître, ind-1; *loved*, ind-4; *on account*, à cause; *the goodness of his* (his good):

2. *In*, à; *works*, œuvres, f. pl.; *constantly*, sans cesse; *consoling*, etc. inf-1; *promoting*, faire; *every one around her*, tout ce qui l'environne.

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3. The more you live with men, the more you will be convinced that it is necessary to know them well before you \* form a connection with them.

4. Enjoy the pleasures of the world, I consent to it ; but never give yourself up to them.

5. I shall never consent to that foolish scheme ; do not mention it any \* more.

6. Have you received some copies of the new work ? Yes, I have (received some.)

3. *Live*, ind-7 ; *be convinced*, se convaincre ; *before*, avant de ; *form a connection*, vous lier.

4. *Enjoy*, jouir de ; *give yourself up*, se livrer.

5. *Scheme*, entreprise ; *mention*, parler de.

6. *Copies*, exemplaire.

Those which are sometimes the subject and sometimes the regimen are *nous*, *vous*, *moi*, *toi*, *lui*, *elle*, *eux*, *elles*.

*Nous* and *vous* may be the subject ; *nous aimons*, *vous aimez* ; the regimen direct, *ils nous aiment*, *ils vous aiment*, and indirect, *ils nous parlent*, *ils vous parlent*.

In general, *moi*, *toi*, are only the subject by apposition or reduplication, whether they follow the verb : as, *je prétends moi*, *tu dis donc toi* ; or precede it : as, *moi, dont il déchire la réputation*, *je ne lui ai jamais rendu que de bons offices* ; I, whose reputation he is blackening, always did him acts of kindness ; *toi, qui fais tant le brave*, *tu oserois*, etc. wouldst thou, who pretendest to be so brave, dare, etc.

REMARK. Sometimes the personal pronouns *je* and *tu* are not expressed, but understood : as, *moi, trahir le meilleur de mes amis* ! I, betray my best friend ! *faire une lâcheté, toi* ! thou, be guilty of such baseness ! where it is easy to supply the expression *je voudrois*, *tu pourrois*.

They are likewise the subject when they are placed in a kind of apposition expressed by *ce* and *il* in impersonal verbs : as, *qui fut bien aise ? ce fut moi* ; *ce ne peut être que toi* ; *que vous reste-t-il ? moi*.

After a conjunction, they are either the subject or regimen, according to the nature of the phrase : as, *nous, mon père et moi* ; *il ne craint ni toi ni moi*.

In phrases which are not imperative, *toi* and *moi* can only be the regimen by apposition before or after the verb: as, *voudriez-vous me perdre, moi, votre allié, etc. toi, je te soupçonnerois de perfidie.*

After a preposition they alone can be employed: as, *vous servirez-vous de moi; selon moi, vous avez raison; il est fâché contre toi.*

What I have just remarked of *toi* and *moi*, is applicable to *lui*, but with this difference, that in the imperative, *lui* can only be the regimen after *que* signifying only, or in distributive phrases: as, *n'aimer que lui, je ne le trouve pas mauvais, mais ne me hâissez pas*; that you should like only him, I do not disapprove, but do not hate me; *protégez-nous, lui, à cause de, etc. et moi, par ce que, etc.* it may likewise be said so by apposition,  *aimez-le, lui qui, etc.*

*Eux* is employed in the same manner as *lui*, but differs from it in this, that it cannot be the regimen indirect, except after a preposition: as, *parliez-vous d'eux? est-ce à eux que vous parlez?*

REMARK. *Lui* and *eux* may be the subject in distributive phrases without being in apposition: as, *mes frères et mon cousin m'ont secouru; eux m'ont relevé, et lui m'a pansé*: my brothers and cousin have assisted me; they have taken me up, and he has bound up my wounds.

The natural office of *elle* and *elles* is to form the subject; however, all the other uses of which we have now been speaking suit them, except that they cannot be the regimen indirect, unless preceded by a preposition: as, *c'est à elles que je parle.*

#### EXERCISE.

1. In the education of youth, we should propose to ourselves to cultivate, to polish their understanding, and thus to enable them to fill with dignity the different stations assigned them; but above all, we ought to instruct them in that religious worship which God requires of them.

1. *Youth*, jeunes gens; *should*, devoir, ind-1; *to cultivate*, (to them); *to polish*, (to them), orner; *understanding*, l'esprit; *enable*, disposer; *stations*, place; (which are) *assigned* (to) them; *worship*, culte; *requires*, demander.

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2. What! you would suffer yourself to be overwhelmed by adversity!
3. I! stoop to the man who has imbrued his hands in the blood of his king!
4. Thou! take that undertaking upon thyself! Canst \* thou think of it?
5. Your two brothers and mine take charge of the enterprise, they find the money, and he will manage the work.
6. It is I who have engaged him to undertake this journey.
7. It is thou who hast brought this misfortune on thyself.
8. When you are at Rome, write to me as often as you can, and give me an account of every thing that can interest me.
9. He told it to thee thyself.
10. Fortune, like a traveller, shifts from inn to inn: if she lodges to-day with me, to-morrow, perhaps, she will lodge with thee.
11. Whom dost thou think we were talking of? it was of thee.
12. Descartes deserves immortal praise, because it is he who has made reason 1 triumph 2 over authority in philosophy.
13. He is displeasing to himself.
14. She is never satisfied with herself.
15. The indiscreet often betray themselves.
16. Saumaise, speaking of the English authors, said, that he had learned more from them than from any other.
17. To love a person, is to render him, on every occasion, all the services in our power, and to afford him, in society, every comfort that depends upon us.

2. *Suffer yourself*, se laisser, cond-1; *to be overwhelmed*, abattre.
3. *Stoop to*, m'abaisser devant; *imbrued*, souiller; *in*, de.
4. *Take upon thyself*, te charger; *of it*, y.
5. *Take charge*, se charger; *find*, fournir; *money*, fonds, pl.; *manage*, conduire.
6. *Undertake*, faire; *journey*, voyage.
7. *Hast brought on thyself*, s'attirer, ind-4.
8. *Are*, ind-7; *can*, ind-7; *give*, faire; *an account*, le détail.
9. *Told*, dire, ind-4.
10. *Shifts from inn to inn*, changer d'auberge; *with*, chez; *she will lodge*, ce être.
11. *Were talking*, parler, subj-2.
12. *Triumph over*, triompher de.
13. *Is displeasing*, se déplaire.
15. *Betray*, se trahir.
17. *In our power*, dont on est capable; *afford*, procurer à; *comfort*, agrément; *depends upon*, dépendre de.

## II.

### ON THE PRONOUN *soi*.

*Soi* is generally placed with a preposition and in phrases where there is an indeterminate pronoun either expressed or understood: *on doit rarement parler de soi; il est essentiel de prendre garde à soi*. In this case, it is the regimen indirect.

But it may stand without a preposition. 1st. With the verb *être*: as, *en cherchant à tromper les autres, c'est souvent soi qu'on trompe*, or *on est souvent trompé soi-même*; in attempting to deceive others, we frequently deceive ourselves. In this situation it is the subject.

2dly. After *ne que*: as, *n'aimer que soi c'est n'être bon à rien*, to love only ourselves, is being good for very little; or by apposition: as, *penser ainsi c'est s'aveugler soi-même*, to think in this manner, is to blind one's self. It is in these examples the regimen.

When *de soi* and *en soi* are used in a definite sense speaking of things, they mean *de sa nature*, and *dans sa nature*.

### EXERCISE.

1. To excuse in one's self the follies which one cannot excuse in others, is to prefer being a fool one's self to seeing others so.

2. To be too much dissatisfied with ourselves is a weakness; but to be too much satisfied (*with ourselves*) is (a) folly.

3. We ought to despise no one: how often have we needed the assistance of one more insignificant than ourselves?

4. If we did not attend so much to ourselves, there would be less egotism in the world.

5. Vice is odious in itself.

6. The loadstone attracts iron (to itself.)

1. *Follies*, sottises; *others*, autrui; *prefer*, aimer mieux; *fool*, sot; *to seeing*, que de voir; *so*, tel.

3. *We ought*, falloir, ind-1; *how often*, combien de fois; *we*, on; *needed the assistance*, n'avoir pas besoin; *insignificant*, petit.

4. *We*, on; *attended to*, s'occuper de; *egotism*, égoïsme.

6. *Loadstone*, aimant.

## III.

CASES WHERE THE PRONOUNS *elle, elles, eux, lui, leur*,  
MAY APPLY TO THINGS.

The personal pronouns *elle* and *elles*, when the regimen, generally apply to persons only. We say, speaking of a woman: *Je m'approchai d'elle, je m'assis près d'elle*; but we say, speaking of a table: *Je m'en approchai, je m'assis auprès*.

But when these pronouns are governed by the prepositions *avec, après, à, de, pour, en*, etc. they may very well be applied to things. We say,

Speaking of a river: *Cette rivière est si rapide quand elle déborde, qu'elle entraîne avec elle tout ce qu'elle rencontre; elle ne laisse après elle que du sable et des cailloux*: that river is so rapid when it overflows, that it carries away every thing it meets with in its course; it leaves nothing behind but sand and pebbles.

And speaking of an enemy's army: *nous marchâmes à elle*, we marched up to it. We cannot even express ourselves any other way.

In speaking of things, reasons, truth, etc. we say also: *ces choses sont bonnes d'elles-mêmes*, these things are good in themselves; *j'aime la vérité au point que je sacrifierois tout pour elle*, I love truth to that degree, that I would sacrifice every thing for it; *ces raisons sont solides en elles-mêmes*, those reasons are solid in themselves.

After the verb *être*, they are applied only to persons, and likewise when they are followed by the relatives *qui* and *que*: as, *c'est à elle, c'est d'elles que je parle, c'est elle-même qui vient*.

The same may be said of the pronoun *eux*, which is also generally applied to persons only; yet custom allows us to say: *ce chien et ces oiseaux font tout mon plaisir, je n'aime qu'eux; eux seuls sont mon amusement, je ne songe qu'à eux*: this dog and these birds are all my pleasure, I love nothing but them; they alone are my diversion, I think of nothing else. *Lui* and *leur* are generally applied to persons, but are sometimes used in speaking of animals, plants, and even inanimate objects: *ces che-*

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*vauz sont rendus, faites-leur donner un peu de vin*; those horses are exhausted, give them a little wine; *ces orangers vont périr, si on ne leur donne de l'eau*; those orange-trees will die unless they have a little water; *ces murs sont mal faits, on ne leur a pas donné assez de talus*; those walls are badly built, they have not sufficient inclination.

Thus much being premised, we shall give the following—

**RULE.** The pronouns *elle, elles, eux, lui, and leur*, ought never to be applied to things, except when custom does not allow them to be replaced by the pronouns *y* and *en*.

### EXERCISE.

1. Virtue is the first of blessings; it is from it alone we are to expect happiness.

2. The labyrinth had been built upon the lake Meris, and they had given it a prospect proportioned to its grandeur.

3. Mountains are frequented on account of the air one breathes on them: how many people are indebted to them for the recovery of their health?

4. War brings in its train numberless evils.

5. It is a delicate affair which must not be too deeply investigated; it must be lightly passed over.

6. I have had my house repaired, and have given it an appearance quite new.

7. Those trees are too much loaded, strip them of part of their fruit.

8. This book costs me a great deal, but I am indebted to it for my knowledge.

1. *Blessings*, bien; *are*, devoir.

2. *Had been built*, on bâtir, ind-6; *prospect*, vue.

3. *On account*, à cause; *breathes*, respirer; *on them*, y; *are indebted for*, devoir; *recovery*, rétablissement.

4. *Brings*, entraîner; *in its train*, avec elle; *numberless*, bien de.

5. *Affair*, matière; *must*, ind-1; *be deeply investigated*, approfondir, inf-1; *be passed*, glisser; *over*, dessus.

6. *Have had*, faire, ind-4; *appearance*, air.

7. *Strip*, ôter; *of part*, une partie.

8. *A great deal*, cher; *knowledge*, instruction.



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9. Self-love is capacious; we, however, take it for our <sup>guide</sup>; to it are all our actions directed, and from it we take counsel.

10. These arguments, although very solid in themselves, yet made no impression upon him, so strong a chain is habit.

11. These reasons convinced me, and by them I formed my decision.

12. I leave you the care of that bird, do not forget to give it water.

9. *We* (it is it that we); *to it*, (it is to it that we direct all, etc.) *direct*, rapporter; *from it*, (and it is from it that, etc.)

10. *No*, ne aucun; *so strong*, etc. (so much habit is a, etc.); *habit*, habitude.

11. *And from*, (and it is from them that); *by*, d'après; *formed my decision*, se décider.

### IV.

#### A DIFFICULTY RESPECTING THE PRONOUN *le* CLEARED UP.

*Le, la, les*, are sometimes used as pronouns, and sometimes as articles. The article is always followed by a noun, *le roi, la reine, les hommes*, whereas the pronoun is always joined to a verb, *je le connois, je le respecte, je les estime*.

The pronoun *le* may supply the place of a substantive, or an adjective, or even of a member of a sentence.

There is no difficulty, when it relates to a whole member of a sentence: it is always then in the masculine singular: as, *on doit s'accommoder à l'humeur des autres autant qu'on le peut*, we ought to accomodate ourselves to the humour of others as much as we can.

#### EXERCISE.

1. The laws of nature and decency oblige us equally to defend the honour and interest of our parents, when we can do it without injustice.

2. We ought not to condemn, after their death, those that have not been condemned during their life-time.

1. *Decency*, bienséance.

2. *We ought*, falloir; *condemned*, le; *time*.\*

Neither is there any difficulty when *le* supplies the

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place of a substantive; it being evident that it then takes the gender and number of that substantive: as, *Madame, êtes-vous la mère de cet enfant? Oui, je la suis.* — *Madam, are you the mother of that child? Yes, I am.* *Mesdames, êtes-vous les parentes dont Monsieur m'a parlé? Oui, nous les sommes.*

**REMARK.** Though the word relating to the interrogative sentences, in the following exercises, is not expressed in English, yet it must always be in French: this word is *le*, which takes either gender or number, according to its relation.

### EXERCISE.

1. Was that your idea? Can you doubt that it was?
2. Are you Mrs. Such-a-one? Yes, I am.
3. Are those your servants? Yes, they are.

1. *Idea*, pensée; *that it was*, ce être, subj-2.
2. *Mrs.* Madame; *such-a-one*, un tel.
3. *Those*, ce; *they*, ce.

It only remains, therefore, to lay down the following—

**RULE.** The pronoun *le* takes neither gender nor number, when holding the place of an adjective.

### EXAMPLES:

Madame, êtes-vous enrhumée?—Oui, je le suis.

Mesdames, êtes-vous contentes de ce discours?—Oui, nous le sommes.

Fut-il jamais une femme plus malheureuse que je le suis?

**REMARK.** This rule is observed, when the substantives are used adjectively: as, *Madame, êtes-vous mère?—Oui, je le suis.* *Mesdames, êtes-vous parentes?—Oui nous le sommes.* *Elle est fille, et le sera toute la vie.* But not if the adjectives be used substantively: as, *Madame, êtes-vous la malade?—Oui, je la suis.* Therefore, this question: *Etes-vous fille de M. le duc?* is to be answered: *Oui, je le suis*; and this: *Etes-vous la fille de M. le duc?—Oui, je la suis.*

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### EXERCISE.

1. Ladies, are you glad to have seen the new piece? Yes, we are.
2. I, a \* slave! I, born to command! alas! it is but too true that I am so.
3. She was jealous of her authority, and she ought to be so.
4. Was there ever a girl more unhappy, and treated with more ridicule than I am.
5. You have found me amiable: why have I ceased to appear so to you?
6. Have we ever been so quiet as we are?
7. Madam, are you married? Yes, I am.
8. Madam, are you the bride? Yes, I am.

1. *Ladies*, Mesdames.
2. *Slave*, esclave; *but*, ne que.
3. *Ought*, devoir, ind-2.
4. *With more ridicule*, plus ridiculement.

We likewise observe the same rule with the article placed before *plus* or *moins* and an adjective. It takes neither gender nor number, when there is no comparison as, *la lune ne nous éclaire pas autant que le soleil, même quand elle est la plus brillante*; the moon does not give us so much light as the sun, even when it shines brightest. But it takes gender and number, when there is a comparison: as, *de toutes les planètes; la lune est la plus brillante pour nous*; of all the planets the moon is the most brilliant to us.

### EXERCISE.

1. This father could not bring himself to condemn his children, even when they were most guilty.
  2. This woman has the art of shedding tears, even at the time when she is least afflicted.
  3. Out\* of so many criminals only the most guilty should be punished.
1. *Could*, ind-2; *bring himself*, se résoudre.
  2. *Shedding*, répandre de; *at*, dans; *when*, que.
  3. *Only the most*; etc. (one must punish only the most guilty only, ne que.

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4. Although that woman displays more fortitude than the others, she is not, on that account, the least distressed.

4. *Displays*, montrer; *fortitude*, fermeté; *on that account*, pour cela; *distressed*, affligé.

### V.

#### REPETITION OF THE PERSONAL PRONOUNS.

**RULE I.** The pronouns of the first and second persons, when the subject, must be repeated before all the verbs, if those verbs are in different tenses; and it is always better to repeat them, even when the verbs are in the same tense.

#### EXAMPLES:

|                                                                                     |                                                                                        |
|-------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|
| <i>Je soutiens, et je soutiendrai toujours ;</i>                                    | I maintain, and (I) will always maintain.                                              |
| <i>Vous dites, et vous avez toujours dit ;</i>                                      | You say, and (you) have always said.                                                   |
| <i>Accablé de douleur, je m'écriai et je dis ;</i>                                  | Overwhelmed with sorrow, I exclaimed and (I) said.                                     |
| <i>Nous nous promenions sur le haut du rocher, et nous voyions sous nos pieds ;</i> | We were walking upon the summit of the rock, and (we were) seeing under our feet, etc. |

**REMARK.** In all cases the pronouns must be repeated, though the tenses of the verbs do not change, if the first of these is followed by a regimen : as, *Vous aimerez le Seigneur votre Dieu, et vous observerez sa loi* ; you shall love the Lord your God, and (you shall) observe his law.

#### EXERCISE.

1. My dear child, I love you, and I shall never cease to love you : but it is that very love that I have for you which obliges me to correct you for your faults, and to punish you when you deserve it.

2. I heard and admired these words, which comforted me a

1. *Correct for*, reprendre de.

2. *Heard*, écouter, ind-2 ; *words*, discours ; *my mind*, etc.

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little, but my mind was not sufficiently at liberty to make him a reply.

5. Thou wast young and thou aimed'st without doubt at the glory of surpassing thy comrades.

4. God has said, you shall love your enemies, bless those that curse you, do good to those that persecute you, and pray for those who slander you. What a difference between this morality and that of philosophers!

(I had not the mind, etc.) *sufficiently at liberty*, assez libre; *to make a reply*, répondre à.

5. *Aimed'st at*, aspirer à; *surpassing*, l'emporter sur.

4. *Slander*, calomnier; *between*, de; *and that*, à celle.

**RULE II.** The pronouns of the third person, when the subject, are hardly ever to be repeated before verbs, when those verbs are in the same tense, and they may be repeated or not, when the verbs are in different tenses.

### EXAMPLES:

|                                          |                                       |
|------------------------------------------|---------------------------------------|
| <i>La bonne grâce ne gâte rien;</i>      | A graceful manner spoils no-          |
| <i>elle ajoute à la beauté, relève</i>   | thing; it adds to beauty,             |
| <i>la modestie, et y donne du</i>        | heightens modesty, and gives          |
| <i>lustre;</i>                           | it lustre.                            |
| <i>Il n'a jamais rien valu et ne</i>     | He never was good for anything,       |
| <i>vaudra jamais rien,</i>               | and never will be.                    |
| <i>Il est arrivé ce matin, et il re-</i> | He is arrived this morning, and       |
| <i>partira ce soir;</i>                  | (he) will set off again this evening. |

**REMARK.** We have said *hardly ever*, because perspicuity requires the repetition of the pronoun, when the second verb is preceded by a long incidental phrase: as, *Il fond sur son ennemi, et après l'avoir saisi d'une main victorieuse, il le renverse, comme le cruel aquilon abat les tendres moissons qui dorent la campagne.*

### EXERCISE.

1. He took the strongest cities, conquered the most considerable provinces, and overturned the most powerful empires.
  2. He takes a hatchet, completely cuts down the mast which
1. *Overturned*, renverser.
  2. *Hatchet*, hache f.; *completely cuts down*, achever de

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was already broken, throws it into the sea, jumps upon it amidst the furious billows, calls me by my name, and encourages me to follow him.

3. He marshals the soldiers, marches at their head, advances in good order towards the enemy, attacks and breaks them, and, after having entirely routed them, (he) cuts them in pieces.

*couper* ; broken, rompre ; *throws*, jeter ; *jumps upon it*, s'élancer dessus ; *billows*, onde.

3. *Marshals*, ranger en bataille ; *breaks*, renverser ; *entirely routed*, achever de mettre en désordre ; *cuts*, tailler.

**RULE III.** The personal pronouns, when the *subject*, of whatever person they may be, must always be repeated before verbs, either when we pass from an affirmation to a negation, or, on the contrary, from a negation to an affirmation, or when the verbs are joined by any conjunction, except *et* and *ni*.

### EXAMPLES:

|                                                                                                                                                           |                                                                                                                                    |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|
| <i>Il veut et il ne veut pas,</i><br><i>Il donne d'excellens principes,</i><br><i>parce qu'il sait que les progrès</i><br><i>ultérieurs en dépendent;</i> | He will and he will not.<br>He lays down excellent principles,<br>because he knows that<br>upon them depends all further progress. |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|

But we say : *il donne et reçoit*, he gives and receives ;  
*il ne donne ni ne reçoit*, he neither gives nor receives.

### EXERCISE.

1. It is inconceivable how whimsical she is ; from one moment to another, she will and she will not.

2. The Jews are forbidden to work on the sabbath ; they are as it \*were\* locked in slumber ; they light no fire, and carry no water.

3. For nearly a week she has neither eaten nor drank.

1. (She is of a whimsical cast inconceivable) *whimsical cast*, bizarrerie f.

2. (It is forbidden to) *forbidden*, défendre ; *sabbath*, jour du sabbat ; *locked*, enchaîné ; *slumber*, repos ; *light*, allumer.

3. *For*, depuis ; *nearly*, près de ; *a week*, huit jours ; *has eaten.... drunk*, and-1.

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4. The soldier was not repressed by authority, but stopped from satiety and shame.

4. *Repressed*, réprimer; *stopped*, s'arrêter, ind-3; *from*, par.

**RULE IV.** Pronouns, when the regimen, are repeated before all the verbs.

### EXAMPLES:

*L'idée de ses malheurs le poursuivait, le tourmente et l'accable;* The idea of his misfortunes pursued (him), torments (him), and overwhelms him.

*Il nous ennuie et nous obsède sans cesse,* He wearies (us) and besets us unceasingly.

**REMARK.** The pronoun, when the regimen, is not repeated before such compound verbs as express the repetition of the same action: as, *je vous le dis et redis, il le fait et refait sans cesse.* This, however, is the case only when the verbs are in the same tense.

### EXERCISE.

1. It is taste that selects the expressions, that combines, arranges and varies them, so as to produce the greatest effect.

2. Horace answered his stupid critics not so much to instruct them, as to shew their ignorance, and let them see that they did not even know what poetry was.

3. Man embellishes nature itself; he cultivates, extends and polishes it.

1. *So as to*, de manière à ce qu'elles, subj-1.

2. *Stupid*, sot; *not so much*, moins; *as to*, pour; *show* (to them), *their*, etc.; *let see*, faire entendre; *was*, c'étoit que.

## VI.

### RELATION OF THE PRONOUN OF THE THIRD PERSON TO A NOUN EXPRESSED BEFORE.

**RULE.** The pronouns of the third person, *il, ils, elle, elles, le, la, les*, must always relate to a noun, whether subject or regimen, taken in a definite sense; but they must not be applied, either to a subject and regimen at the same time, or to a noun taken in an indefinite sense,

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or to a noun that has not before been expressed in the same sense.

### EXAMPLES:

|                                                                                                                            |                                                                                                                                          |
|----------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| <p>La rose est la reine des fleurs,<br/>aussi est-elle l'emblème de la<br/>beauté;<br/>J'aime l'ananas; il est exquis.</p> | <p>The rose is the queen of flowers;<br/>therefore it is the emblem of<br/>beauty.<br/>I like the pine-apple; it is de-<br/>licious.</p> |
|----------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|

But we cannot say: *Racine a imité Euripides en tout ce qu'il a de plus beau dans sa Phèdre*, Racine has imitated Euripides in all that he has most beautiful in his Phædra; because, as the pronoun *il* may relate either to *Racine* or to *Euripides*, the sentence is equivocal. Neither can we say: *Le légat publia une sentence d'interdit; il dura trois mois*: the legate published a sentence of interdiction; it lasted three months: because *il* cannot, from the construction of the sentence, relate to *interdit*. Again, it is not altogether correct to say, *Nulle paix pour l'impie; il la cherche, elle fuit*: no peace for the wicked; he seeks it, it flies: because, from the construction, the pronouns *la* and *elle* seem to be used for *nulle paix*; whereas, according to the meaning, they supply the place of the substantive *paix*, which is the opposite state.

### EXERCISE.

1. Poetry embraces all sorts of subjects; *it* takes in every thing that is most brilliant in history; *it* enters the fields of philosophy; *it* soars to the skies; *it* plunges into the abyss; *it* penetrates even to the dead; *it* makes the universe its domain; and if this world be not sufficient, *it* creates new ones, which *it* embellishes with enchanting abodes, which *it* peoples with a thousand various inhabitants.

2. Egypt aimed at greatness, and wanted to \* strike the eye at a distance, but always pleasing *it* by the justness of proportion.

1. *Subjects*, matière; *takes in*, se charger de; *that is*, y avoir de; (in) *the fields*; soars, s'élancer dans; *plunges*, s'enfoncer; *to*, chez (its domain of the universe); *be sufficient*, suffire; *ones*, monde; *enchanting*, enchanté; *abodes*, demeure; *various*, divers.

2. *Greatness*, grand; *wanted*, vouloir; *at a distance*, dans l'éloignement; (in) *pleasing*, contenter.



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3. Egypt, satisfied with its own territory, where every thing was in abundance, thought not of conquests; *it* extended itself in another manner, by sending colonies to every part of the globe, and, with *them*, politeness and laws.

4. The Messiah is expected by the Hebrews; *he* comes and calls the Gentiles, as had been announced by the prophecies; the people that acknowledge *him* as come, is incorporated with the people that expected *him*, without a single moment of interruption.

5. *Was in abundance*, abonder; *thought*, songer; *in*, de; *by*, en; *to*, par; *part of the globe*, terre.

4. *Gentiles*, Gentil (the prophecies had announced it); *acknowledges*, reconnoltre; *with*, à; *without*, sans qu'il y ait; *single*, seul.

## II.

### POSSESSIVE PRONOUNS.

#### EXPLANATION OF SOME DIFFICULTIES ATTENDANT ON THE POSSESSIVE PRONOUNS.

**FIRST DIFFICULTY.** The possessive pronouns *son*, *sa*, *ses*, *leur*, *leurs*, relate either to persons or to things personified, or simply to things. If they relate to persons, or personified things, we always use those possessive pronouns: but if they relate to things, they are used as follows.

The possessive pronouns are always employed,

1st. When the object to which they relate is either named or designated by a personal pronoun in the same member of a phrase.

#### EXAMPLES:

|                                                     |                                                    |
|-----------------------------------------------------|----------------------------------------------------|
| L'Angleterre étend son commerce par toute la terre, | England extends her commerce over the whole globe. |
| Elle envoie ses flottes dans toutes les mers,       | She sends her fleets into every part of the sea.   |

2dly. Before a noun, when qualified even by a single adjective, unless the noun form the regimen.

#### EXAMPLE:

|                                            |                                          |
|--------------------------------------------|------------------------------------------|
| Ses ressources immenses sont inépuisables, | Her immense resources are inexhaustible. |
|--------------------------------------------|------------------------------------------|

3dly. After every preposition.

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### EXAMPLE :

|                                                                                                                                     |                                                                                                                             |
|-------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| <p><i>C'est par sa position, jointe à la sagesse de son gouvernement, qu'elle réunit dans son sein de si grands avantages ;</i></p> | <p>It is by her situation, joined to the wisdom of her government, that she unites such vast advantages within herself.</p> |
|-------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|

4thly. Before all words which can govern the preposition *de*.

### EXAMPLES :

|                                                                          |                                                         |
|--------------------------------------------------------------------------|---------------------------------------------------------|
| <p><i>Son parlement est le sanctuaire de la plus sage politique,</i></p> | <p>Her parliament is the seat of the wisest policy.</p> |
| <p><i>Son roi n'a de pouvoir que pour faire le bien,</i></p>             | <p>Her king possesses power only to do good.</p>        |

On all other occasions, the article must be employed with the pronoun *en*, which is placed immediately before the verb to which the word serves as a subject or regimen.

### EXAMPLE :

|                                                                                                                                                                       |                                                                                                                                                                                        |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Tout enfin contribue à m'en faire aimer le séjour ; j'en admire surtout l'exacte police, en même temps que les lois m'en paroissent extrêmement sages :</i></p> | <p>In short every thing conspires to make me love that residence ; I particularly admire the strictness of her police, at the same time that her laws appear to me extremely wise.</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

### EXERCISE.

1. A new custom was a phenomenon in Egypt ; for which reason, there never was a people that preserved so long *its* customs, *its* laws, and even *its* ceremonies.

2. Solomon abandoned himself to the love of women ; *his* understanding declines, *his* heart weakens, and *his* piety degenerates into idolatry.

5. That superb temple was upon the summit of a hill ; *its* columns were of Parian marble, and *its* gates of gold.

1. *Phenomenon*, prodige ; *for which reason*, aussi ; *a*, de ; *preserved*, subj-3.

2. *Understanding*, esprit ; *declines*, baisser ; *weakens*, s'affoiblir.

3. *Summit*, haut ; *hill*, colline ; *Parian*, de Paros.

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4. The Laocoon is one of the finest statues in France; not only *the whole*, but all *its* features, even the least, are admirable.

5. The Thames is a magnificent river; *its* channel is so wide and so deep below London-bridge, that several thousands of vessels lie at their ease in it.

6. This fine country is justly admired by foreigners; *its* climate is delightful, *its* soil fruitful, *its* laws wise, and *its* government just and moderate.

7. The trees of that orchard have sun enough, yet *its* fruits are but indifferent.

8. The Seine has *its* source in Burgundy and *its* mouth at Havre-de-Grace.

9. The pyramids of Egypt astonish, both by the enormity of *their* bulk and the justness of *their* proportions.

10. Egypt alone could erect monuments for posterity; *its* obeliaks are to this day, as well for *their* beauty as for *their* height, the principal ornaments of Rome.

11. History and geography throw mutual light on each other; a \* perfect knowledge of *them* ought to enter into the plan of good education.

4. *In*, qu'il y ait en; *the whole*, l'ensemble; *even*, jusqu'à.

5. *Channel*, lit; *below*, au-dessous de; *lie at*, être à; *in it*, y.

6. *Justly*, avec raison; *soil*, sol.

7. *Have sun enough*, être bien exposé; *but indifferent*, assez mauvais.

8. *Mouth*, embouchure; *Havre*, le Havre.

9. *Both*, également et; *bulk*, masse; *and*, et par.

10. *Egypt alone could*, il n'appartenoit qu'à l'Égypte de; *erect*, élever; *to this day*, encore aujourd'hui; *as well for*, autant par; *height*, hauteur.

11. *Throw mutual light*, etc. s'éclairer l'une par l'autre; *of them* (their).

**SECOND DIFFICULTY.** The learner is sometimes at a loss to know whether the possessive pronoun ought to be used or not before a noun that is the regimen. The following is the

**RULE.** The article, not the possessive pronoun, must be put before a noun forming the regimen, when a pronoun which is either subject or regimen sufficiently supplies the place of that possessive, or when there is no sort of ambiguity.

EXAMPLES:

*J'ai mal à la tête,* I have the head-ache.  
*Il faudroit lui couper la jambe,* It would be necessary to take  
 off his leg.  
*Ce cheval a pris le mors aux dents,* That horse has run away.

EXERCISE.

1. For the whole winter he had sore eyes.
2. I had a fall yesterday, and hurt my back and head.
3. It would be better for a man to lose his life than forfeit \* his honour by a criminal 2 action.
4. In this bloody battle, he received a wound by a shot in his right arm, and another in his left leg: by dint of care his arm was saved, but it was necessary to cut off his leg.

1. *For*, pendant; *has had sore*, avoir mal à.
2. *Had a fall*, se laisser tomber; *hurt*, se faire mal à.
3. *Would be better*, valoir mieux, cond-1.
4. *A wound by a shot*, un coup de feu; *in*, à; *by dint*, à force; *his arm*, etc. (they saved the arm to him); *was necessary*, falloir, ind-3; *to \* cut off\**, (to him).

But should either the personal pronoun or circumstances not remove all ambiguity, then the possessive pronoun must be joined to the noun. We say, *je vois que ma jambe s'enfle*, I see that my leg is swelling. For the same reason we say, *il lui donna sa main à baiser*, he gave him his hand to kiss; *elle a donné hardiment son bras au chirurgien*, she courageously presented her arm to the surgeon.

EXERCISE.

1. In this interview, they made each other presents; she gave him her portrait, and he gave her his finest diamond.
  2. A young surgeon preparing to bleed the great Condé, this prince said to him smiling, do not you tremble to bleed me? I, my lord, no, certainly; it is not I, it is you who ought to trem-
1. *Interview*, entrevue; *made each other*, se faire mutuellement.
  2. *Preparing*, se disposer; *bleed*, saigner; *smiling*, d'un air

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ble. The prince, charmed with the reply, immediately gave him his arm.

riant; *it is not I*, (it is not to me); *it is you*, (it is to you); *who ought\* to*, *de*; *reply*, *repartie*.

REMARK. 1st. Although verbs which are conjugated with two pronouns of the same person remove every kind of amphibology, at least in general, yet custom authorises some proverbial expressions, in which the passive pronoun seems to be useless: as, *il se tient ferme sur ses pieds*, he stands firm upon his feet.

2dly. Custom likewise authorises certain pleonasm, which seem to form exceptions to this rule: as, *je l'ai vu de mes propres yeux*, I have seen it with my own eyes.

3dly. When we speak of an habitual complaint, we use the possessive pronoun: as, *sa migraine l'a repris*, his head-ache is returned.

The possessive pronouns perform the office of the article, and are subject to the same rules; they must therefore be repeated before all substantives which are either subject or regimen, and before adjectives which express different qualities: as, *son père, sa mère, et ses frères sont de retour*; his father, mother, and brothers are come back: *je lui ai montré mes plus beaux et mes plus vilains habits*, I have shown him my finest and my ugliest dresses. This rule, which is not always observed in English, is common, in French, to all pronominal adjectives.

### EXERCISE.

1. Whatever he may do, he always finds himself safe.
2. Can you yet doubt the truth of what I tell you? Would you ask a stronger proof than that I gave you, it is that I heard it, yes, heard it with my own ears.

3. My gout does not allow me a moment's repose.

1. *Finds himself*, *se retrouver*; *safe*, *sur ses jambes*.
2. *Can*, *cond-1*; *doubt*, *douter de*; *ask*, *exiger*.
3. *Allow*, *laisser*.

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4. It is in vain that I exhort you to work and study; *your* idleness, that cruel disease under \* which you labour, renders useless all the exhortations of friendship.

5. If you wish to be beloved, fail not to perform the promises you have just made.

6. In the retreat that I have chosen for myself, my study and garden are my greatest delight.

7. He brought me into his laboratory, and shewed me his large and small vessels.

4. *It is in vain that I, je avoir beau; you labour, vous travailler.*

5. *Fail not, ne pas manquer; perform, remplir; have just made, venir de faire.*

6. *For myself, (to me); study, cabinet; are, faire; greatest, plus cher.*

7. *Brought, mener; laboratory, laboratoire; vessels, vaisseau.*

### III.

#### RELATIVE PRONOUNS.

**Qui**, when the subject, may very properly relate both to persons and things.

#### EXAMPLES:

L'homme qui joue perd son temps, The man who games loses his time.

Le livre qui plaît le plus n'est pas toujours le plus utile, The book which pleases most is not always the most useful.

But when it is the regimen, it can only be used of persons or of things personified, whether the regimen be direct or indirect.

#### EXAMPLES:

Quand on est délicat et sage dans ses goûts, on ne s'attache pas, sans savoir qui l'on aime; He who is wise and discriminate in his choice, does not form an attachment, without knowing the person he loves.

L'homme à qui appartient ce beau jardin est très-riche, The man to whom this fine garden belongs is very rich.

La femme de qui vous parlez, The woman of whom you are speaking.

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**REMARK.** When the regimen indirect is expressed by the preposition *de*, we ought to prefer *dont* to *de qui*. It is better to say, *la femme dont vous parlez*; however, when the verb expresses a kind of transfer or conveyance, *de qui* must be used: as, *celui de qui je tiens cette nouvelle*, the person from whom I had that intelligence.

**RULE I.** *Qui* must not be separated from its antecedent, when that antecedent is a noun.

### EXAMPLES :

|                                                                                                                                      |                                                                                                                                |
|--------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|
| <p>Un jeune homme qui <i>est docile aux conseils qu'on lui donne, et qui aime à en recevoir, aura infailliblement du mérite;</i></p> | <p>A young man who is obedient to the advice that is given him, and who loves to receive this, will infallibly have merit.</p> |
|--------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|

**REMARK.** In some phrases, *qui* may be separated from the substantive by several words: that is, when the sense obliges us to refer it to that substantive: as, *il a fallu, avant toute chose, vous faire lire dans l'écriture sainte, l'histoire du peuple de Dieu, qui fait le fondement de la religion*. This sentence is very correct, because, as *du peuple* determines the kind of history, and *de Dieu* the kind of people, the mind necessarily goes back to the substantive *histoire*, to which it refers the incidental phrase.

*Qui*, however, may be separated from its antecedent, when this antecedent is a pronoun used as the regimen direct: as, *il la trouva qui pleuroit à chaudes larmes*, he found her crying bitterly; *je le vois qui joue*, I see him playing; because, in this case, the place of the pronoun is before the verb, and it is the same as saying: *il trouva elle qui pleuroit*, etc. *je vois lui qui joue*. Also in this kind of sentence, which are real gallicisms: *ceux-là ne sont pas les plus malheureux qui se plaignent le plus*, those are not the most unhappy who complain the most.

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### EXERCISE.

1. A young man *who* loves vanity of dress, like a woman, is unworthy of wisdom and glory; glory is only due to a heart *that* knows how \* to \* suffer pain and trample upon pleasure.

2. Thyself, O my son, my dear son, thou \* thyself *that* now enjoyest a youth so chearful and so full of pleasure, remember that this delightful age is but a flower *which* will be 1 withered 3 almost as soon 2 as blown.

3. Men pass away like flowers, *which* open in \* the morning, and at night are withered and trampled under foot.

4. You must have a man *that* loves nothing but truth and you, *that* will speak the truth in spite of you, *that* will force all your entrenchments; and this necessary character is the very \* man whom you have sent into exile.

5. We perceived him waiting for us, quietly seated under the shade of a tree.

1. *Vanity of dress*, à se parer vainement; *trample upon*, fouler aux pieds.

2. *Chearful*, vif; *full of*, fertile en; *remember*, se souvenir; *delightful*, bel; *withered*, sécher; *blown*, éclore.

3. *Open*, s'épanouir; *and*, (which); *at night*, le soir; *withered*, flétrir; *under*, à; *foot*, art. pl.

4. *You must have*, il vous falloir; *nothing but*, ne que; *will speak*, will force, subj-1; *entrenchments*, retranchement; *character*, homme: man, même; *sent into exile*, exiler.

5. *Waiting for*, (who waited), attendre; *under*, à.

**RULE II.** The relative *qui*, must always have a reference to a noun taken in a determinate sense.

### EXAMPLES:

*L'homme est un animal raisonnable, qui, etc. Il me reçut avec une politesse, qui, etc.*

But we cannot say; *l'homme est animal raisonnable, qui, etc. Il me reçut avec politesse, qui, etc.*

**REMARK.** Though, in many phrases, the determinate nature of the nouns is not expressed, yet it is clearly understood. Thus, all these phrases are correct:

*Il n'a point de livre qui ne soit de son choix;* He has not a book that is not of his own selecting.



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|                                        |                                            |
|----------------------------------------|--------------------------------------------|
| <i>Y a-t-il ville dans le royaume</i>  | Is there a <i>city</i> in the kingdom      |
| <i>qui soit plus favorisée?</i>        | that is more favoured?                     |
| <i>Il se conduit en homme qui</i>      | He behaves himself like a <i>man</i>       |
| <i>connoît le monde,</i>               | who knows the world.                       |
| <i>Il est accablé de maux qui ne</i>   | He is overwhelmed with <i>mis-</i>         |
| <i>lui laissent pas un instant de</i>  | <i>fortunes</i> that do not allow him      |
| <i>repos,</i>                          | a moment's rest.                           |
| <i>C'est une sorte de fruit qui ne</i> | It is a sort of <i>fruit</i> that does not |
| <i>mûrit pas en Europe,</i>            | ripen in Europe.                           |

From the translation of all the above examples, it is evident that *livre, ville, maux*, are really determinate; the meaning being: *il n'a pas un livre qui*, etc. *y a-t-il une ville qui*, etc.

### EXERCISE.

1. He received us with such goodness, civility, and grace, as charmed us, and made us forget all we had suffered.
2. There is no *city* in the world where there are more riches and a greater population.
3. Is there a *man* can say; I shall live till to-morrow?
4. He has no friend but would make for him every kind of sacrifice.
5. He is surrounded by *enemies*, who are continually observing him, and would be very glad to detect him in a fault.
6. In his retreat, he lives like a philosopher, *who* knows mankind and mistrusts them.
7. The pine-apple is a *sort of fruit*, that in Europe ripens only in hot-houses.
8. That man is a *sort of pedant*, who takes words for ideas and facts confusedly heaped up for knowledge.

1. *Such—as*, un—qui.
2. *There are*, subj.
3. *Man*, (who); *can*, subj.
4. *But*, qui ne: *would make*, subj-2.
6. *Like a*, en; *philosopher*, sage; *mistrusts*, se défier de.
7. *Pine-apple*, ananas; *hot-houses*, serre-chaude.
8. *Heaped up*, entasser; *knowledge*, savoir.

*Que* relates both to persons and things, in all cases. It is always the regimen direct in a sentence, and cannot subsist without an antecedent expressed, which it generally follows. *L'homme que je vois, la pêche que je mange.* We say *generally*, because, in some instances, it may be separated from the antecedent by several words.

that is, when the mind necessarily goes back to that antecedent, as in this sentence of Flechier : *Qu'est-ce qu'une armée? c'est un corps animé d'une infinité de passions différentes, qu'un homme habile fait mouvoir pour la défense de la patrie.*

REMARK. There are instances where *que* appears to be the regimen indirect, as it seems to be used instead of *à qui* or *dont*: as, *C'est à vous que je parle; c'est de lui que je parle: de la façon que j'ai dit la chose.* In this case, *que* is a conjunction.

#### EXERCISE.

1. The God *whom* the Hebrews and Christians have always served, has nothing in common with the deities full of imperfection and even of vice worshipped by the rest of the world.

2. The Epic poem is not the panegyric of a hero *who* is proposed as a \* pattern, but the recital of great and illustrious actions, which are exhibited for imitation.

3. The good *which* we hope for \* presents itself to us, and disappears like an empty dream; *which* vanishes when we awake—to teach us, that the very things *which* we think we hold fast in our hands, may slip away in an instant.

4. Plato says, that, in writing, we ought to hide ourselves, to disappear, to make the world forget us, that we may present nothing but the truths we wish to impress.

1. (That the rest of the world worshipped.)

2. *Is proposed*, on proposer; *as*, pour; *pattern*, modèle; *is exhibited*, on donner; *imitation*, exemple.

3. *Good*, bien; *disappears*, s'envoler; *empty*, vain; *vanishes*, etc., le réveil fait évanouir; *we* \* *hold fast*, tenir le mieux; *in our hands* \*, *slip away*, nous échapper.

4. *We*, on; *to make the world forget*, se faire oublier; *that we may present but*, pour ne produire que; *wish*, vouloir; *impress*, persuader.

*Lequel* and *dont* relate both to persons and things. It is a general rule, that *lequel* ought never to be used either as a subject or object, except to avoid ambiguity; for, whenever the sense is evident, *qui* or *que* must be used: that is conformable to the present practice.

*Lequel*, with the preposition *de*, is either followed or preceded by a noun, which it unites to the principal sen-

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tence. If it be followed, *dont* is preferable to *duquel* both for persons and things. Thus we say : *La Tamise dont le lit*, and not, *de laquelle* ; *le prince dont la protection*, and not *duquel*. If *lequel* be preceded by the noun, we can only make use of *duquel* when speaking of things : as, *la Tamise, dans le lit de laquelle* ; and it is always better to use it, when speaking of persons : as, *le prince à la protection duquel* ; *de qui* would not be so well.

With the preposition *à*, we can only make use of *auquel*, when speaking of things : as, *les places auxquelles il aspire* ; but we ought to prefer *à qui*, when speaking of persons : as, *les rois à qui on doit obéir* ; *auxquels* would not do so well.

It is easy to see that the relative *qui*, preceded by a preposition, never relates to things, but to persons only.

### EXERCISE.

1. The grand principle on *which* the whole turns is, that all \* the world is but one republic, *of which* God is the common father, and in *which* every nation forms, as it were, one great family.

2. Homer, *whose* genius is grand and sublime like nature, is the greatest poet, and perhaps the most profound moralist, of antiquity.

3. The celebrated Zenobia, *whose* noble firmness you have admired, preferred dying with the title of queen, rather \* than accept the advantageous \* offers \* which Aurelian made her.

4. The Alps, on the summit *of which* the astonished eye discovers perpetual snow and ice, present, at sun-set, the most striking and most magnificent spectacle.

5. A king, *to whose* care we owe a good law, has done more for his own glory than if he had conquered the universe.

6. The ambitious man \* sees nothing but pleasure in the possession of the employes *to which* he aspires with so much eagerness, instead of seeing the trouble that is inseparable from them.

1. *Turns*, rouler ; *every*, chaque ; *as it were*, comme.

3. *Preferred*, aimer mieux ; *than*, que de.

4. *Snow*, ice, pl. ; *sun-set*, soleil couchant ; *striking*, imposant.

5. *Care*, sollicitude.

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7. Kings, *whom* religion makes it our duty to obey, are, upon earth, the true representation of the providence of God.

7. (To) *whom*; makes it our duty to, faire un devoir de; representation, image.

*Quoi* can only relate to things. It is placed after the word to which it relates, but is always preceded by a preposition, and is generally followed by the subject of the phrase with which it is connected. Formerly, it was more used than at present: we used to say, *la chose à quoi on pense*; voilà les conditions sans quoi la chose ne peut se faire. This mode of expression is still to be met with in some writers; but *lequel, duquel, auquel*, are much better; for, *quoi* has a vague signification, for which reason it is never used with any degree of propriety, but when it relates to a vague and indefinite subject; such as *ce* or *rien*: as, *c'est de quoi je m'occupe sans cesse*; *il n'y a rien à quoi je sois plus disposé*.

*Où, d'où, par où*, relate only to things. They are never used, but when the nouns to which they refer express some kind of motion or rest, at least metaphorically: as, *voilà le but où il tend*, that is the end he aims at; *c'est une chose d'où dépend le bonheur public*, it is a thing upon which the public happiness depends; *les lieux par où il a passé*, the places through which he has passed.

### EXERCISE.

1. *What* a young man, who begins the world, ought principally to attend to, is not to give it a high opinion of his understanding, but to gain numerous friends by the qualities of his heart.

2. A youth passed in idleness, effeminacy, and pleasure, lays up for us nothing but sorrow and disgust in old age: this, however, is *what* we little think of when we are young.

1. To *what*, ce à quoi; begins, entrer dans; to attend, s'attacher; opinion, idée; understanding, esprit; to gain, se faire; numerous, beaucoup de.

2. Idleness, inutilité; effeminacy, mollesse; pleasure, volupté; lays up, préparer; of, à; we, on.

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5. There is nothing *by which* we are more affected than the loss of fortune, although, being frail and perishable by its nature, it cannot contribute to our happiness.

4. A grove *in which* I brave the ardours of the dog-star, a retired valley *where* I can meditate in peace, a high hill *whence* my eye extends over immense plains, are the places *where* I spend the happiest moments of my life.

3. *By*, à; *we*, on; *affected*, sensible; *frail*, frêle; *by*, de; *cannot*, sub.-1; *our*, (the).

4. *Grove*, bosquet; *dog-star*, canicule; *spend*, passer.

### IV.

#### ABSOLUTE PRONOUNS.

*Quoi* relates to persons only; it presents to the mind nothing but a vague indeterminate idea: as, *qui sera assez hardi pour l'attaquer?* who will be bold enough to attack him? It is likewise used in the feminine, and in the plural: as, *qui est cette personne?* who is that person? *qui sont ces femmes?* who are those women?

*Que* and *quoi* relate to things only: as, *que pouvoit la valeur en ce combat funeste?* what could valour do in that fatal combat? *à quoi pensez-vous?* what are you thinking of? *Que* is sometimes used for *à quoi*, *de quoi*: as, *que sert la science sans la vertu?* what avails learning without virtue? *Que sert à l'avare d'avoir des trésors?* what use is it to the miser to possess treasures? that is, *à quoi sert*, etc. *de quoi sert*, etc.

*Quoi* sometimes relates to a whole sentence, and in this case it is the only expression authorized by custom: as, *la vie passe comme un songe; c'est cependant à quoi on ne pense guères.*

REMARK. *Que* and *quoi* govern the preposition *de* before the adjective that follows them: as, *que dit-on de nouveau?* *quoi de plus agréable?* *Que* governs it likewise before substantives.

*Quel* relates both to persons and things: as, *quel homme peut se promettre un bonheur constant?* *quelle grâce!* *quelle beauté!* *mais quelle modestie!*

*Où*, *d'où*, *par où*, never relate but to things.

EXERCISE.

1. *Who* could ever persuade himself, did not daily experience convince us of it, that, out of a hundred persons, there are ninety who sacrifice, to the enjoyment of the present, all the best founded hopes of the future?

2. *Who* would not love virtue for its own sake, could he see it in all its beauty?

3. He who does not know how\* to apply himself in his youth, does not know *what* to do when arrived at maturity.

4. He was a wise legislator, who, having given to his countrymen laws calculated to make them good and happy, made them swear not to violate any of those laws during his absence; after *which*, he went away, exiled himself from his country, and died poor in a foreign land.

5. *What* people of antiquity ever had better laws than the Egyptians? *What* other nation ever undertook to erect monuments calculated to triumph over both time and barbarism?

6. *What more instructing and entertaining* than to read celebrated authors in their own language! *What beauty! what delicacy and grace*, which cannot be conveyed into a translation, are discovered in them!

7. When Menage had published his book on the Origin of the French Language, Christina, queen of Sweden, said: "Menage is the most troublesome 3 man 1 in the world 2: he cannot let one word 2 go 1 without its passport: he must know *whence* it comes, *where* it has passed *through*, and *whither* it is going."

1. *Out of*, sur; *future*, avenir.

2. *Its own sake*, elle-même; *could he*, si on pouvoit, ind-2.

3. (To) *what*; *to do*, s'occuper; *when arrived*, etc., dans l'âge mûr.

4. *He*, ce; *calculated*, propre; *not to*, (that they would not); *went away*, partir.

5. *Calculated to*, fait pour; *both*, également; *over*, de.

6. *Language*, langue; *delicacy*, finesse; *which cannot*, qu'on ne peut; *be conveyed*, faire passer; *translation*, traduction; *are*, etc. n'y découvre-t-on pas.

7. *When*, après que; *Christina*, Christine; *troublesome*, incommode; *in the*, de, art.; *cannot*, ne sauroit; *go*, passer; *must*, vouloir.

## V.

## DEMONSTRATIVE PRONOUNS.

*Ce*, joined to the verb *être*, always governs this verb in the singular, except when it is followed by the third person plural. We say, *c'est moi, c'est toi, c'est lui, c'est nous, c'est vous*; but we must say, *ce sont eux, ce sont elles, ce furent vos ancêtres qui*, etc.

*Ce* is often used for a person or thing mentioned before, and, in this case, it supplies the place of *il* or *elle*. *Ce* must always be used when the verb *être* is followed by a substantive taken in a determinate sense; that is, accompanied by the article, or the adjective *un*.

## EXAMPLES :

*Lisez Homère et Virgile ; ce sont les plus grands poètes de l'antiquité :*

*La douceur, l'affabilité et une certaine urbanité, distinguent l'homme qui vit dans le grand monde ; ce sont là les marques auxquelles on le reconnoît :*

*Avez-vous lu Platon ? c'est un des plus beaux génies de l'antiquité ;*

Read Homer and Virgil ; they are the best poets of antiquity.

Gentleness, affability and a certain urbanity, distinguish the man that frequents polite company ; these are marks by which he may be known.

Have you read Plato ? he is one of the greatest geniuses of antiquity.

But when the verb *être* is followed by an adjective, or by a substantive taken adjectively, we make use of *il* or *elle*.

## EXAMPLES :

*Lisez Démosthène et Cicéron ; ils sont très-éloquens :*

*J'ai vu l'Hôpital de Greenwich ; il est magnifique et digne d'une grande nation :*

*Compteriez-vous sur Valère ? ignorez-vous qu'il est comme à ne jamais revenir de ses premières idées ?*

Read Demosthenes and Cicero ; they are very eloquent.

I have seen Greenwich Hospital ; it is superb and worthy of a great nation.

Would you rely upon Valère ? do you not know that he is a man who will never abandon his first opinions ?

EXERCISE.

1. It is *we* who have drawn that misfortune upon \* us, through our thoughtlessness and imprudence.
2. *It was* the Egyptians that first observed the course of the stars, regulated the year, and invented arithmetic.
3. Peruse attentively Plato and Cicero: *they are* the two *philosophers* of antiquity who have given us the most sound and luminous ideas upon morality.
4. If you be intended for the pulpit, read over and over again Bourdaloue and Massillon: *they are* both very *eloquent*; but the aim of the former is to convince, and that of the latter to persuade.

1. *Have drawn*, s'attirer; *thoughtlessness*, légèreté.
2. *First*, les premiers; *stars*, astre.
3. *Peruse*, lire; *sound*, sain; *morality*, morale.
4. *Be intended for*, se destiner à; *pulpit*, chaire; *read over and over again*, lire et relire sans cesse; *aim*, but.

*Ce*, joined to a relative pronoun, relates to things only. It is always masculine singular, because it only denotes a vague object, which is not sufficiently specified to know its gender and number.

EXAMPLE :

*Ce qui flatte est plus dangereux que ce qui offense,* What flatters is more dangerous than what offends.

REMARK. *Ce*, joined to the relative pronouns, *qui*, *que*, *dont* and *quoi*, has, in some instances, a construction peculiar to itself. *Ce* and the relative pronoun that follows it, form, with the verb which they precede, the subject of another phrase, of which the verb is always *être*. Now, *être* may be followed by another verb, an adjective, or a noun.

When *être* is followed by another verb, the demonstrative *ce* is to be repeated: as, *ce que j'aime le plus c'est d'être seule*, what I like most is to be alone.

When followed by an adjective, the demonstrative is not repeated: as, *ce dont vous venez de me parler est horrible*, what you have been mentioning to me is horrid.

When it is followed by a substantive, the demonstrative may either be repeated or not, at pleasure, except



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in the case of a plural, or a personal pronoun. Thus we can say, *ce que je dis est*, or, *c'est la vérité*, what I say is truth; though the former is best. But we say, *ce qui m'indigne*, *ce sont les injustices qu'on ne cesse de faire*; what provokes me, are the injuries which are continually committed: *ce qui m'arrache au sentiment qui m'accable*, *c'est vous*; what alleviates the grief that oppresses me, is you. Most of these rules essentially contribute to the elegance of language:

### EXERCISE.

1. *What* is astonishing is not always *what* is pleasing.
2. *What* the miser thinks least of, is to enjoy his riches.
3. *What* pleases us in the writings of the ancients, is to see that they have taken nature as a model, and that they have painted her with a noble simplicity.
4. *What* that good king has done for the happiness of his people deserves to be handed down to the latest posterity.
5. *What* constitutes poetry is not the exact number and regular cadence of syllables; but it is the sentiment which animates every thing, the lively fictions, bold figures, and beauty and variety of the imagery: it is the enthusiasm, fire, impetuosity, force, a something in the words and thoughts which nature alone can impart.
6. *What* we justly admire in Shakespeare are those characters always natural and always well \* sustained.
7. *What* keeps me attached to life, is you, my son, whose tender age has still need of my care and advice.

1. *Is astonishing*, étonner; *is pleasing*, plaire.
2. *What* (that to which); *miser*, avare; *to*, de.
3. *As a*, pour.
4. *Deserves*, être digne; *to be handed down*, être transmis; *latest*, la plus reculée.
5. *Constitutes*, faire; *exact*, fixe; *lively*, vif; *imagery*, image, pl.; *a something*, un je ne sais quoi; *words*, paroles; *impart*, donner.
6. *We*, on; *justly*, avec justice; *natural*, dans la nature; *sustained*, soutenus.
7. *Keeps attached*, attacher; *care*, *advice*, pl.

There are two ways of employing *celui*. In the first

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it is followed by a noun or pronoun preceded by the preposition *de*.

### EXAMPLES:

*Celui de vous qui*, etc.

Whichever of you that, etc.

*Cette montre ressemble à celle de votre frère,*

That watch is like that of your brother.

In the second instance, it is followed by *qui*, *que*, or *dont*: as,

*Celui qui ne pense qu'à lui seul dispense les autres d'y penser,*

He who thinks of nobody but himself exempts others from thinking of him.

*Votre nouvelle est plus sûre que celle qu'on débitoit hier,*

Your intelligence is more authentic than that which was circulated yesterday.

In these two cases it is applied both to persons and things.

**REMARK.** In this last instance we sometimes omit *celui*, and this turn gives strength and elegance to the expression: as, *qui veut trop se faire craindre se fait rarement aimer*; he who wishes to make himself too much feared, seldom makes himself beloved.

*Ceci* and *cela* apply only to things.

**REMARK.** In the familiar style, custom authorises us to say, in speaking of a child, or of country people amusing themselves, *cela est heureux*!

### EXERCISE.

1. *Whichever of you shall be found to excel the others both in mind and body, shall be acknowledged king of the island.*

2. There are admirable pictures: *these* are after the manner of Rubens, and *those* after the manner of Van-Huisum.

3. Why are the statues of the most celebrated modern sculptors, notwithstanding the perfection to which the arts have been carried, so much inferior to *those* of the ancients?

1. *Be found to excel the others*, on juger vainqueur; both *in*, et pour (repeated).

2. *There are*, voilà de; *picture*, tableau, *are after*, être dans; *manner*, genre.

3. *Are*, (to be placed before *so much inferior*); *have been carried*, (active voice with *on*); *inferior*, au-dessous.

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4. *He whose soul glowing, as it were, with divine fire, shall represent to himself the whole of nature, and shall breathe into objects that spirit of life which animates them, those affecting traits which delight and ravish us, will be a man of real genius.*

5. *He that judges of others by himself, is liable to many mistakes.*

6. *He that is easily offended, discovers his weak side, and affords his enemies an opportunity of taking advantage of it.*

7. *He who loves none but himself deserves not to be loved by others.*

4. *Glowing with, enflammé de; as it were, pour ainsi dire; the whole of, tout; shall breathe into, répandre sur; affecting, touchant; delight, séduire; real, vrai.*

5. *By, d'après; liable, exposé; mistake, méprise.*

6. *Is offended, s'offenser; weak side, foible; affords, fournir à; of taking advantage, profiter.*

## VI.

### PRONOUNS INDEFINITE.

Though the pronoun *on* is generally followed by the masculine, as in the phrase, *on n'est pas toujours maître de ses passions*, there are occasions which show so evidently that a female is spoken of, that *on* is, in these cases, followed by a feminine: as, *on n'est pas toujours jeune et jolie*; it may likewise be followed by a plural: as, *on se battit en désespérés; est-on des trahisseurs?*

The pronoun is repeated before all the verbs of a sentence, but care must be taken that it refer to one and the same subject. Thus this sentence, *on croit être aimé et l'on ne nous aime pas*, is incorrect; we must say, *on croit être aimé et l'on ne l'est pas*.

*Quiconque* is masculine; however it is sometimes feminine, and in speaking to women we can say, *quiconque de vous*, etc. Though, perhaps, *celle de vous*, etc. is preferable.

### EXERCISE.

1. Do you sincerely think, said Emily to Lucilla, that when

1. *Sincerely, de bonne foi; Emily, Emilie; women, on;*

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women are sensible and pretty, *they* are ignorant of \* it; no, *they* know it very well: but if *they* are watchful over their character, *they* are not proud of these advantages.

2. *We* are not slaves, to receive such treatment.

3. Do you know what *they* do here? *They* eat, *they* drink, *they* dance, *they* play, *they* walk; in a word, *they* kill time in the gayest manner possible.

4. *Whoever* of you is bold enough to slander me, I will make him repent it.

5. *Whoever* of you is attentive and discreet, shall receive a reward that will flatter her.

*they*, on; *know*, savoir; *watchful over*, jaloux de; *character*, réputation; *are proud*, s'enorgueillir.

2. *We*, on; *slaves*, (des) esclave; *to receive*, pour essayer de.

3. *They*, on; *in the gayest manner*, le plus gaîment; *possibly*, (that they can).

4. *Is*, ind-7; *to slander*, pour médire de; *it*, (of it).

5. *Is*, ind-7; *that will*, fait pour.

*Chacun*, though always singular, may be followed, sometimes by *son*, *sa*, *ses*, and sometimes by *leur*, *leurs*, which, in many instances, is very perplexing.

There is no difficulty in those phrases where *chacun* does not belong to a plural number; we then make use of *son*, *sa*, *ses*: as, *donnez à chacun sa part*, give to each his share; *que chacun songe à ses affaires*, let every one mind his own business.

But it is not so in phrases where *chacun* belongs to a plural number.

**RULE.** In phrases where *chacun* is contrasted with a plural to which it belongs, we make use of *son*, *sa*, *ses*, when *chacun* is placed after the regimen; but we must use *leur*, *leurs*, when *chacun* is placed before the regimen.

### EXAMPLES:

|                                                                                                                                     |                                                                                                                               |
|-------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Remettez ces médailles chacune en sa place,</i><br/> <i>Les hommes devraient s'aimer, chacun pour son propre intérêt;</i></p> | <p>Return those medals each into its proper place.<br/>         Men ought to love one another, each for his own interest.</p> |
|-------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|

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But we must say :

*Les hommes devoient avoir, chacun pour leur propre intérêt, de l'amour les uns pour les autres ;* Men ought, for their own interest, to have an affection for each other.

**REMARK,** In phrases where *chacun* is contrasted with a plural, there are two senses, the collective and the distributive. When *chacun* is placed after the regimen, the collective sense expressed by the plural is finished ; and the distributive *chacun* must perform the office peculiar to it, by considering the whole kind separated into individuals : but when *chacun* is placed before the regimen, the collective sense is not completed, and consequently it must be carried on to the end.

The pronoun which follows *chacun* is put in the plural : as, *La reine dit elle-même aux députés qu'il étoit temps qu'ils s'en retournassent chacun chez eux.*

### EXERCISE.

1. Go into my library, and put the books which have been sent back to me, *each* into *its* place.

2. They have all brought offerings to the temple, *every one*, according to *his* means and devotion.

3. Thierry charged Uncelanus to carry his orders to the mutineers and to make them retire *each* under *his* colours.

4. *Each* of them has brought *his* offering and fulfilled *his* religious duty.

5. Had Ronsard and Balzac *each* in *his* manner of writing, a sufficient degree of merit to form *after them* any very great men in verse and in prose?

6. After a day so usefully spent, we went back, *each* to *our* own home.

9. Offerings, offrande.

3. To carry, aller porter ; mutineers, mutin ; colours, drapeau.

4. (They have brought each their, etc.) ; fulfilled, remplir.

5. Manner of writing, genre ; a sufficient degree, assez ; any, un.

6. Day, journée ; went back, retourner ; to, chez ; our own home, (pron. personal).

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7. Minds that possess any correctness, examine things with attention, in order to give a fair judgment of them; and they place each 2 of \* them 1 in the rank it ought to occupy.

7. Possess any, avoir de; correctness, justesse; give a fair judgment, juger avec connoissance; place, mettre; to occupy, avoir.

*Personne*, used as a pronoun, is always masculine; of course the adjective relating to it must be of that gender: as, *personne n'est aussi heureux qu'elle*, nobody is so happy as she.

It has been said, that *l'un et l'autre* require the verb they govern to be in the plural. The most respectable grammarians are of opinion that *ni l'un ni l'autre* ought likewise to govern the verb in the plural; and indeed this pronoun evidently expresses two objects. However, some think that if the action expressed by the verb applies only to a single object, this verb ought to be preserved in the singular, and that therefore we ought to say: *ni l'un ni l'autre n'est mon père; ni l'un ni l'autre ne sera nommé à cette ambassade*; but when *ni l'un ni l'autre* elegantly stand after the verb, there is no such distinction; the verb is always in the plural: as, *Ils ne sont morts ni l'un ni l'autre*.

### EXERCISE.

1. Nobody is so severe, so virtuous in public, as some women who have the least restraint in private.

2. Nobody could be happier than she; but by the consequence of that levity which you know she has, she has lost all the advantages that she had received from nature and education.

3. Racine and Fenelon will be always the delight of sensible hearts; both 2 possessed 1 in the highest degree the art of exciting in us at their pleasure the most tender and the most lively emotions.

1. So, aussi; some, certain; have the least restraint, être le moins retenu.

2. Could, ind-2; the, un; levity, légèreté; know she has, lui connoître.

5. Always, dans tous les temps; both, l'un et l'autre; in the, au; pleasure, gré.

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4. Balzac and Voiture enjoyed in their time great celebrity: but neither 2 has been read 1 since good taste has made 1 the native and simple graces 3 to be preferred 2 to the bombast of the first, and the affectation of the second.

4. *Enjoyed*, ind-4; *neither*, ni l'un ni l'autre; *has been read*, (they read them no more); *native*, du naturel; *simple*, de la simplicité; *be preferred*, (active voice); *bombast*, bouffissure.

*Tout*, when the regimen direct, is placed after the verb, in simple tenses, and between the auxiliary and the participle, in compound tenses: as, *il avoue tout*; *il a tout avoué*. But when it is the regimen indirect, it is always placed after the verb, either in simple or compound tenses: as, *il rit de tout*; *il a pensé à tout*. *Rien* follows the same order of construction.

*Tout* is sometimes used as an adverb, and merely as an expletive; *il lui dit tout froidement*, he told him (quite) coolly. Sometimes also, instead of *quoique très*, *entièrement*, *quelque*; in which case, the following rules must be observed.

**RULE I.** *Tout* does not alter its number before an adjective masculine: as, *les enfans, tout aimables qu'ils sont*, children, all amiable as they are; *ils sont tout interdits*, they are quite disconcerted.

**RULE II.** *Tout* takes neither gender nor number before an adjective feminine, beginning with a vowel or *h* mute: but it takes both gender and number, before an adjective feminine, beginning with a consonant. We say: *la vertu, tout austère qu'elle paroît*; *ces images, tout amusantes qu'elles sont*: but we say: *c'est une tête toute vide*; *ces dames, toutes spirituelles qu'elles sont*.

**EXCEPTION.** *Tout* takes neither gender nor number before an adjective feminine, beginning with a consonant, when it is immediately followed by an adverb. Thus we say, *ces fleurs sont tout aussi fraîches que celles que vous avez*; *ces dames sont, tout ainsi que, tout comme vous, belles, jeunes et spirituelles*. In this sense, *tout* is a mere expletive.

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### EXERCISE.

1. Children, *amiable* as they are, have, nevertheless, many faults which it is of importance to correct.

2. The philosophers of antiquity, *although* very \* much, \* *enlightened*, have given us but very confused ideas of the deity, and very vague notions about the principal duties of the law of nature.

3. These flowers, *inodorous* as they are, are not the less *esteemed*.

4. Virtue, *austere* as it is, makes us enjoy real pleasures.

5. Fables, *although* very \* entertaining, yet truly \* interest only when they convey to us instruction, under the disguise of an ingenious allegory.

6. Although that absurd pedant is an incessant scribbler, yet his head is *altogether empty*.

7. Far be from us those maxims of flattery, that kings are born with talents, and that their favoured souls come out of God's hand *completely wise and learned*.

8. Those fountains glide, *quite* gently through a mead *enlammelled* with flowers.

9. The peaches are *quite* as good as those of the south of France.

1. *Have nevertheless*, ne laisser pas d'avoir; *faults*, défaut; *of importance*, essentiel.

2. *Enlightened*, éclairés qu'ils étoient; *of nature*, naturel.

3. *Inodorous*, inodore; *not*, n'en.

4. *Enjoy*, goûter de.

5. *Entertaining*, amusantes qu'elles sont; *truly*, véritablement; *convey*, offrir; *disguise*, voile.

6. *Incessant*, infatigable; *scribbler*, écrivain; *his head is*, (he has not less the head); *not*, n'en; *altogether*, tout.

7. *Far be*, loin; *of*, de; *are born*, naître; *with talents*, habile; *favoured*, privilégié; *come out*, sortir; *learned*, savant.

8. *Glide*, couler; *gently*, doucement; *through a mead*, sur un gazon.

9. *South*, midi.

*Quelques que*, joined to a substantive, either single or accompanied by an adjective, takes the mark of the plural.



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### EXAMPLES :

Quelques richesses que vous ayez, Whatever riches you may have.  
 Quelques bonnes œuvres que vous fassiez, Whatever good actions you may do.  
 Quelques peines affreuses que vous éprouviez, However dreadful pains you may suffer.

But, when joined to an adjective separated from its substantive, it does not take the mark of the plural.

### EXAMPLES :

Tous les hommes, quelque opposés qu'ils soient ; All men, however opposite they may be.  
 Ces actions, quelque belles qu'on les trouve ; Those actions, however brilliant they may be found.

We have seen that *quelque que* and *quel que*, joined to a substantive, have the same meaning, although they are not used indifferently for each other. If the pronoun stands before the substantive, we make use of *quelque que*: as, *quelques richesses que vous ayez* ; but, if the substantive be after the *que* and the verb, then we make use of *quel que* in two separate words: as, *quelles que soient les richesses que vous ayez*.

### EXERCISE.

1. *Whatever talents* you may possess, *whatever advantages* you may have received from nature and education, with *whatever perfections* you may be endowed, expect the suffrages but of a small number of men.

2. *Whatever great services* you may have rendered mankind, rather look for their ingratitude than their acknowledgments.

3. *However useful, however well written* the works which you have published, yet think not that you will immediately reap the fruits of your labours: it is but by slow degrees that light introduces itself among men. The course of time is swift; but it seems to lag, when it brings reason and truth along with it.

1. *Possess, avoir; have received, tenir; be endowed, posséder; expect, ne s'attendre à; but, que.*

2. *Mankind, homme, pl.; rather look for, compter plutôt; acknowledgment, reconnaissance.*

3. *Immediately, de suite; reap, recueillir; by slow degrees, avec lenteur; among, chez; swift, rapide; to lag, se trainer; along with it, à sa suite.*

4. *Whatever may be the obstacles* which ignorance, prejudice, and envy oppose to the true principles of an art, yet we ought never to be deterred from propagating them: the sun does not cease to shine, because its light hurts eyes of nightbirds.

5. *Whatever be your birth, whatever your riches and dignities*, remember that you are frustrating the views of providence, if you do not make use of them for the good of mankind.

4. *We*, on; *to be deterred*, se rebuter; *propagating*, répandre; *shine*, éclairer; *its*, the article; *hurts*, blesser; *nightbirds*, oiseau de nuit.

5. *Are frustrating*, frustrer.

## CHAPTER V.

### OF THE VERB.

#### AGREEMENT OF THE VERB WITH ITS SUBJECT.

It has been observed that the verb which has two subjects, both singular, is put in the plural: but to this rule there are the following

#### EXCEPTIONS.

1st. Though a verb may have two subjects in the singular, yet that verb is not put in the plural, when the two subjects are joined together by the conjunctions, *ou, comme, aussi bien que, autant que*, etc.

#### EXAMPLES:

|                                                                            |                                                                         |
|----------------------------------------------------------------------------|-------------------------------------------------------------------------|
| <i>La séduction ou la terreur l'a entraîné dans le parti des rebelles;</i> | Either persuasion or terror has drawn him into the party of the rebels. |
| <i>Le roi, aussi bien que son ministère, veut le bien public;</i>          | The king, as well as his ministry, wishes for the public good.          |
| <i>Son honnêteté, autant que son esprit, le fait rechercher;</i>           | His honesty, as much as his wit, makes him courted.                     |
| <i>L'envie, comme l'ambition, est une passion aveugle;</i>                 | Envy, like ambition, is a blind passion.                                |

2dly. The verb is likewise put in the singular, notwithstanding plurals may precede it, either when there is an expression which collects all the substantives into one.

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such as *tout, ce, rien*, etc. or when the conjunction *mais* is placed before the last substantive.

### EXAMPLES:

|                                         |                                    |
|-----------------------------------------|------------------------------------|
| <i>Biens, dignités, honneurs, tout</i>  | Riches, dignities, honours, every  |
| <i>disparoit à la mort;</i>             | thing <i>vanishes</i> at death.    |
| <i>Jeux, conversations, spectacles,</i> | Games, conversations, shows,       |
| <i>rien ne la distrait;</i>             | nothing <i>diverts</i> her.        |
| <i>Perfidies, noirceurs, incendies,</i> | Perfidies, enormities, confa-      |
| <i>massacres, ce n'est là qu'une</i>    | grations, massacres, all this      |
| <i>foible image, etc.</i>               | <i>is</i> but a feeble representa- |
|                                         | <i>tion, etc.</i>                  |
| <i>Non-seulement toutes ses ri-</i>     | Not only all his riches and        |
| <i>chesses et tous ses honneurs,</i>    | honours, but all his virtue        |
| <i>mais toute sa vertu s'évanouit;</i>  | <i>vanishes.</i>                   |

### EXERCISE.

1. Either fear *or* inability prevented them from moving.
2. The fear of death, *or* rather the love of life, began to revive in his bosom.
3. Alcibiades, *as well as* Plato, was among the disciples of Socrates.
4. Lycurgus, *like* Solon, was a wise legislator.
5. Euripides, *as much as* Sophocles, contributed to the glory of the Athenians.
6. Riches, dignities, honours, glory, pleasure, every thing loses its charms from the moment we possess it, because none of those things can fill the heart of man.
7. The gentle zephyrs which preserved, in that place, notwithstanding the scorching heat of the sun, a delightful coolness; springs gliding with a sweet murmur through meadows interspersed with amaranths and violets; a thousand springing flowers which enamelled carpets ever green; a wood of those tufted trees that bear golden apples, and the blossom of which
  1. *Inability*, impuissance; *moving*, remuer.
  2. *Began to revive*, se réveiller; *in*, au fond de; *bosom*, cœur.
  3. *Among*, au nombre de.
  6. *We*, on; *none*, rien; *those things*, tout cela.
  7. *Preserved*, entretenir; *scorching heat*, ardeur; *interspersed with*, semer de; *springing*, naissant; *carpets*, tapis; *tufted*, touffu; *golden*, (of gold); *renewed*, (which renews) se

renewed every season, yields the sweetest of all perfumes; the warbling of birds, the continual prospect of a fruitful country: in a word, nothing of what till then had made him happy, could deaden the feeling of his grief.

renouveler: (in) every season; yields, répandre, prospect, spectacle; made, rendre; deaden, l'arracher à; feeling, sentiment.

## OF THE COLLECTIVE PARTITIVE.

The collectives general have nothing to distinguish them from substantives common, with regard to the laws of agreement; but the collectives partitive apparently break through those laws in some instances.

**RULE.** The verb, which relates to a collective partitive, is put in the plural, when that partitive is followed by the preposition *de* and a plural; but it is put in the singular, either when the partitive is followed by a regimen singular, or when it expresses a determinate quantity, or lastly, when it presents an idea independent of the plural which follows it.

## EXAMPLES:

|                                                                         |                                                                |
|-------------------------------------------------------------------------|----------------------------------------------------------------|
| La plupart des hommes sont<br><i>bien prompts dans leurs jugements,</i> | The greatest part of men are<br>very hasty in their judgments. |
| Bien des philosophes se sont<br><i>trompés,</i>                         | Many philosophers have been<br>mistaken.                       |

But we ought to say:

|                                                                                          |                                                   |
|------------------------------------------------------------------------------------------|---------------------------------------------------|
| Une infinité de peuple est ac-<br><i>courue</i> (regimen singular).                      | An immense number of people<br>flocked together.  |
| La moitié des soldats a <i>péri</i> (de-<br>terminate quantity).                         | One half of the soldiers has<br>perished.         |
| Le plus grand nombre des<br>troupes a <i>péri</i> (idea indepen-<br>dent of the plural). | The greater number of the troops<br>has perished. |

We see, then, that the substantives partitive, *la plupart, une infinité, une foule, un nombre, la plus grande partie, une sorte*, etc. and words signifying quantity, such as *peu, beaucoup, assez, moins, plus, trop, tant; combien*, and *que* used for *combien*, followed by a noun joined to

them by the proposition *de*, have not the least influence on the verb, and consequently, it is not with them that the verb agrees, but with the noun which follows them.

REMARK. The words *infinité* and *la plupart*, used by themselves, require the verb in the plural: as, *une infinité pensent, la plupart sont d'avis.*

#### EXERCISES.

1. *Many persons* experience that human life is every where a state in which much is to be endured and little to be enjoyed.

2. *Many poets* think that poetry is the art of uniting pleasure with truth, by calling imagination to the help of reason.

3. *Few persons* reflect that time, like money, may be lost by unseasonable avarice.

4. *So many years* of familiarity were chains of iron which linked me to those men who beset me every hour.

5. *How many wise men* \* have thought that to seclude one's self from the world, was to pull out the teeth of devouring animals, and to take away from the wicked the use of his poniard, from calumny its poisons, and from envy its serpents.

6. *A company of young Phœnicians* of uncommon beauty, clad in fine linen, whiter than snow, danced a \* long while the dances of their own \* country, then those of Egypt, and lastly, those of Greece.

7. *A troop of nymphs* crowned with flowers, whose lovely tresses flowed over their shoulders and waved with the wind, swam in shoals behind her car.

8. At the time of the invasion of Spain by the Moors, an innumerable multitude of people retired into the Asturias, and there proclaimed Pelagius king.

1. *Much is*, etc. (one has a great deal of pains, and little of real enjoyments).

3. *Unseasonable*, hors de propos.

4. *Familiarity*, habitude; *linked*, lier; *beset*, obséder.

5. *How many*, que de; *to seclude one's self*, se retirer; *pull out of*, arracher à; *to take away from*, ôter à.

6. *Company*, troupe; *clad in*, et vêtu de; *linen*, lin.

7. *Lovely*, beau; *tresses*, cheveu; *flowed*, pendre; *waved*, flotter; *with*, au gré de; *swam*, nager; *shoals*, foule; *car*, char.

8. *Moors*, Maure; *retired*, se retirer; *Asturias*, Asturies; *Pelagius*, Pélage.

9. *A third part of the enemy* were left dead on the field of battle; the rest surrendered at discretion.

10. *The innumerable crowd of carriages* which are to be seen in London during the winter, astonishes foreigners.

9. *A third part*, un tiers; *enemy*, pl.; *surrendered*, se rendre.

10. *Crowd*, quantité; *which are*, (active voice, on).

#### PLACE OF THE SUBJECT WITH REGARD TO THE VERB.

We have seen that the subject of a verb is either a noun or a pronoun, and that this subject must always be expressed in French. It now only remains to know its place with respect to the verb.

**RULE.** The subject, whether noun or pronoun, is generally placed before the verb.

#### EXAMPLES:

*L'ambition effrénée de quelques hommes a, dans tous les temps, été la vraie cause des révolutions des états;* The unbridled ambition of a few men has, in all ages, been the real cause of the revolutions of empires.

*Quand nous nageons dans l'abondance, il est bien rare que nous nous occupions des maux d'autrui;* When we roll in plenty, we seldom think of the miseries of others.

#### EXERCISE.

1. *Youth* is full of presumption; *it* expects every thing from itself; although frail, *it* thinks itself all-sufficient, and that *it* has nothing to fear.

2. *Commerces* is like certain springs; if you attempt to \*divert their course, *you* dry them up.

3. *It* is enough that falsehood is falsehood, to be unworthy of a man who speaks in the presence of God, and who is to sacrifice every thing to truth.

4. *The ambition and avarice* of man are the sources of his unhappiness.

1. *Full of presumption*, présumptueux; *expects*, se promettre; *itself all-sufficient*, pouvoir tout; *that it has*, avoir.

2. *Springs*, source; *attempt*, vouloir; *dry up*, faire tarir.

3. *It is enough*, suffire; *falsehood*, mensonge; *is*, subj.; *in*, en; *is to sacrifice*, doit.

5. *They* punish, in Crete, three vices which have remained unpunished in all other nations: ingratitude, dissimulation and avarice.

6. Like the Numidian lion, goaded by cruel hunger, and rushing upon a flock of feeble sheep, *he* tears, *he* slays, *he* swims in blood.

5. *Punished*, ind-*a*; *have remained*, être; *in*, chez.

6. *Like*, semblable à; *goaded by*, etc. (that cruel hunger goads), dévorer; *rushing*, (which rushes upon), entrer dans; *tears*, déchirer; *slays*, égorger.

#### EXCEPTIONS.

1st. In interrogative phrases, the question is made either with a pronoun or a noun; if with a pronoun, this is always placed after the verb: as, *que dit-on?* *irai-je à la campagne?* *de qui parle-t-on?* if with a noun, the noun is sometimes placed before, and sometimes after the verb; it stands before when the pronoun personal which answers to it, asks the question: as, *cette nouvelle est-elle sûre?* *les hommes se rendent-ils toujours à la raison?* it stands after, when a pronoun absolute or an interrogative adverb, placed at the beginning of the phrase, allow the suppression of the personal pronoun: as, *que dit votre ami?* *à quoi s'occupe votre frère?* *où demeure votre cousin?*

REMARK. In interrogative sentences, when the verb which precedes *il*; *elle*, *on*, ends with a vowel, the letter *t* is put between that verb and the pronoun: as, *arrive-t-il?* *viendra-t-elle?* *aime-t-on les vauriens?* When *je* is after a verb, which ends with *e* mute, we change that *e* mute into *é* acute: as, *aimé-je?* *puissé-je?* But, as custom does not always admit *je* after the verb, we must adopt another turn, and say, in interrogating: *est-ce que je cours?* *est-ce que je dors?*

#### EXERCISE.

1. *Have you* forgotten all that Providence has done for you? how *have you* escaped the shafts of your enemies? how *have you* been preserved from the dangers which surrounded you on all

1. *Escaped*, échapper à; *shafts*, trait; *preserved*, garantir

sides? *could you be* so blind as not to acknowledge and adore the all-powerful hand that has miraculously saved you?

2. What *will posterity say* of you, if, instead of devoting to the happiness of mankind the great talents which you have received from nature, you make use of them only to deceive and corrupt them?

3. Do not *the misfortunes* which we experience often contribute to our prosperity?

4. Why are *the works of nature* so perfect? Because each work is a whole, and because she labours upon an eternal plan, from which she never deviates. Why, on the contrary, are *the productions* of man so imperfect? It is because the human mind being unable to create any thing, and incapable of embracing the universe at a single glance, can \* produce, only after having been enriched by experience and meditation.

*on all sides*, de toutes parts; *so as*, assez pour; *saved*, conserver.

2. *Devoting*, consacrer; *mankind*, homme, pl.; *deceive*, égarer.

3. *Experience*, éprouver; *turn out*, tourner en.

4. *Because*, c'est que; *and because*, et que; *being unable*, ne pouvoir; *incapable*, (not being able); *at*, de; *glance*, vue; *enriched*, fécondé.

2dly. In the incidental sentences which express that we are quoting somebody's words: as, *je meurs innocent*, a dit Louis XVI. I die innocent, said Louis XVI. *Je le veux bien*, dit-il; I am very willing, said he.

3dly. With an impersonal verb, and these words, *tel*, ainsi. *Il est arrivé un grand malheur*, a great misfortune has happened. *Tel étoit l'acharnement du soldat que*, etc. such was the fury of the soldier that, etc. *Ainsi finit cette sanglante tragédie*, thus ended that bloody tragedy.

#### EXERCISE.

1. True glory, *said he*, is founded in humanity: whoever prefers his own glory to the feelings of humanity, is a monster of pride, and not a man.

2. There have happened, for these \* ten years, *so many events*,

1. *Is founded*, ne se trouve pas hors de; *feelings*, sentiment.

2. *There have happened for*, il se passer depuis; *exceeding*,



exceeding all probability, that posterity will find it very difficult to credit them.

3. *Such was that incorruptible Phocion, who answered the deputies of Alexander, who were telling him that this powerful monarch loved him as the only honest man; well, then* \*, let him allow me to be and to appear so.

4. *Thus ended, by the humiliation of Athens, that dreadful war of twenty-seven years, to which ambition gave rise, which hatred made atrocious, and which was as fatal to the Greeks, as their ancient confederation had proved advantageous to them.*

hors de; probability, vraisemblance; *will find very difficult, avoir bien de la peine; to credit, ajouter foi à.*

5. *Loved, chérir; honest man, homme de bien; well, ho! to be so, d'être tel; appear so, le paroître.*

4. *Ended, se terminer; gave rise, faire naître; made, rendre; had proved, être.*

4thly. When the subjunctive is used to express a wish, or for *quand même* and a conditional: as, *puissent tous les peuples se convaincre de cette vérité*, may all nations be convinced of this truth; *dussé-je y périr, j'irai*; should I perish there, I will go.

5thly. When the subject is followed by several words which are dependent upon it. This exception is strictly to be attended to, when the words which depend on the subject form an incidental sentence which, by its length, might obscure the relation of the verb to the subject. Perspicuity here requires that the subject should be so displaced.

Sometimes, however, this displacing of the subject is only the effect of taste, and happens, when we wish to avoid an inharmonious cadence: as, when in the middle of a speech, an orator wishes to rouse the attention of his hearers by a bold and unexpected turn.

#### EXERCISES.

1. The gods grant that you may never experience such misfortunes!

2. May you, O wise old man! in a repose diversified by pleasing occupations, enjoy the past, lay hold of the present, and charm your latter days with the hope of eternal felicity.

1. *Grant, faire; experience, éprouver de.*

2. *Old man, vieillard; lay hold of, saisir; with, de.*

3. What is not in the power of the gods! were you at the lowest depths, the power of Jupiter could draw you from thence: were you in Olympus, beholding the stars under your feet, Jupiter could plunge you to the bottom of the abyss, or precipitate you into the flames of gloomy Tartarus.

4. There, through meadows enamelled with flowers, glide a thousand various rivulets, distributing every where their pure (limpid) waters.

5. Already, for the honour of France, there \* had come into administration a man more distinguished for his understanding and virtues than for his dignities.

3. *Is not in the power*, ne peuvent; *were*, subj-2; *lowest depths*, fond de l'abîme; *power*, puissance; *could*, pouvoir, cond-1; *Olympus*, Olympe; *stars*, astre; *gloomy*, noir; *Tartarus*, Tartare.

4. *Through*, au milieu de; *with*, de; *glide*, serpenter; *rivulets*, ruisseau; *distributing*, (which distribute).

5. *Had come*, être entré; *administration* (of affairs); *understanding*, esprit.

#### GOVERNMENT OF THE VERBS.

We have already observed, that when the regimen of a verb is a noun, it is generally placed after the verb: but to this rule there is one exception, besides those which will hereafter be mentioned.

EXCEPTION. In an interrogative sentence, the regimen is placed before the verb, when this regimen is joined to an absolute pronoun.

#### EXAMPLES:

*Quel objet voyez-vous?*

What object do you see?

*À quelle science vous appliquez-vous?*

To what science do you apply yourself?

*De quelle affaire vous occupez-vous?*

About what business are you employed?

REMARK. In French, a verb can never have two regimens direct; therefore, when a verb has two regimens, one of them must necessarily be preceded by a preposition.

#### EXAMPLES:

*Donnez ce livre à votre frère,*

Give that book to your brother.

*On a accusé Cicéron d'imprudence et de faiblesse,*

Cicero has been accused of imprudence and weakness.

## 516 *Particular Rules of the Verb.*

According to the natural order of the ideas, it should seem that the regimen direct ought to be placed before the indirect: however, as the perspicuity of the sentence does not allow it in all cases, the following rule must be observed.

**RULE.** When a verb has two regimens, the shorter is generally placed first; but if they be of equal length, the regimen direct must be placed before the indirect.

### EXAMPLES:

*Les hypocrites s'étudient à parer le vice des dehors de la vertu,* Hypocrites make it their study to deck vice with the exterior of virtue.

*Les hypocrites s'étudient à parer des dehors de la vertu les vices les plus honteux et les plus décriés,* Hypocrites make it their study to deck with the exterior of virtue the most shameful and most odious vices.

*L'ambition sacrifie le présent à l'avenir, mais la volupté sacrifie l'avenir au présent;* Ambition sacrifices the present to the future, but pleasure sacrifices the future to the present.

### EXERCISE.

1. Illustrious examples teach us, that God has hurled from their thrones princes who contemned his laws: he reduced to the condition of beasts the haughty Nebuchadnezzar, who wanted to usurp divine honours.

2. Wretched is \* the man who feeds his mind with chimeras.

3. Our interest should prompt us to prefer virtue to vice, wisdom to pleasure, and modesty to vanity.

1. *Teach*, apprendre; *hurled*, renverser; *haughty*, superbe; Nabuchodonosor; *wanted*, vouloir.

2. *Feeds*, repaître.

3. *Should*, devoir, ind-1; *prompt*, porter; *pleasure*, volupté.

**RULE.** A noun may be governed at once by two verbs, provided those verbs do not require different regimens.

### EXAMPLES:

*On doit aimer et respecter les rois,* We ought to love and respect kings.

*Ce général attaqua et prit la ville,* That general attacked and took the city.

But we must not say, *cet officier attaqua et se rendit maître de la ville*, that officer attacked and made himself master of the city. A different turn should be given to the sentence, by placing the noun after the first verb, and *en* before the second: as, *cet officier attaqua la ville et s'en rendit maître*, that officer attacked the city and made himself master of it.

## EXERCISE.

1. Luxury is like a torrent, which carries away and overturn every thing it meets.

2. Nothing can \* resist the operation of time: it, at length, undermines, alters or destroys every thing.

5. Among the Spartans, public education had two objects: the first, to harden their bodies by fatigue; the second, to excite and nourish in their minds the love of their country, and an enthusiasm for what is great.

1. Carries away, entraîner; overturns, renverser; every thing, tout ce que.

2. Operation, action; at length, à la longue; undermines, miner.

5. Among the Spartans, à Sparte; to, de; harden, endurcir; by, à; their must be rendered by the article; for, de.

## OF THE USE PROPER, OR ACCIDENTAL, OF MOODS AND TENSES.

## Indicative.

The present is used to express an existing state: as, *je suis ici*, I am here; an invariable state: as, *Dieu est de toute éternité*, God is from all eternity; a future near at hand: as, *c'est demain fête*, to-morrow is a holiday: or even a preterit, when we mean to give a sort of picture of what would have been a mere narration. Thus, we find in Racine: *j'ai vu votre malheureux fils traîné par ses chevaux*, I have seen your unhappy son dragged along by his horses: but, suddenly, passing from the preterit to the present, he adds: *il veut les rappeler, et sa voix les effraie*; he calls out to stop them, but his voice frightens them.

In English, the verb *to be* is frequently used with the participle present: as, *I am reading, I was translating, I shall be writing*; a construction not adopted in French, and whenever found, it is to be translated in French simply by the verb put in the tense expressed by the verb *to be*. Thus, *am* being the present tense of the verb *to be*, *I am reading* must be expressed by *je lis*, the present tense of the verb *lire*, to read; and *shall be* being the future tense of the verb *to be*, *I shall be writing* must be rendered *j'écrirai*, being the future tense of the verb *écrire*, to write.

## EXERCISE.

1. *He is* in his chamber, where he is unbending his mind from the fatigue of business, by some instructive and agreeable reading.

2. Truth, eternal by its nature, *is* immutable as God himself.

3. I never *let* a day *pass* without devoting an hour or two to reading the ancients.

4. It is this week that the new piece comes out.

5. The armies were in sight, nothing was heard on all sides but dreadful cries: the engagement began. Immediately a cloud of arrows *darkens* the air and *covers* the combatants; nothing *is* heard but the doleful cries of the dying, or the clattering of the arms of those who *fall* in the conflict; the earth *groans* beneath a heap of dead bodies, and rivers of blood *stream* every where; *there is nothing* in this confused mass of men enraged against one another, but slaughter, despair, revenge and brutal rage.

1. *Is unbending*, délasser; *reading*, lecture.

2. *By*, de; *immutable*, immuable.

3. *Let*, \*; *devoting*, consacrer.

4. *Comes out*, on donner.

5. *Sight*, présence; *nothing was*, etc. on ne que, ind-2; *the engagement began*, on en venir aux mains, ind-3; *cloud*, nuée; *arrows*, trait; *darkens*, obscurcir; *nothing is*, etc. on ne plus que; *doleful*, plaintif; *clattering*, bruit; *conflict*, mêlée; *groans*, gémir; *denoath*, sous; *heap*, monceau; *rivers*, ruisseau; *stream*, couler; *there is nothing in*, etc. ce ne être dans; *mass*, amas; *enraged*, acharné; *but*, que; *slaughter*, massacre; *rage*, fureur.

The *imperfect* is used to denote the repetition of an action at a time which is past: as, *quand j'étois à Paris*,

*j'allois souvent aux Champs Elysées*; when I was at Paris, I often went to the *Champs Elysées*: 2dly. For a past which has some duration, especially in narrations: as, *Rome étoit d'abord gouvernée par des rois*, Rome was at first governed by kings.

## EXERCISE.

1. When *I was* at Paris, *I went* every morning to take a walk in the *Champs Elysées*, or the *Bois de Boulogne*; afterwards *I came* home, where I employed myself till dinner, either in reading or writing; and in the evening, I generally went for amusement to the French Theatre or the Opera.

2. When *I was* in the prime of life, like the light butterfly *I fluttered* from object to object, without being able to settle to any thing: eager for pleasure, *I seized* every thing that had its appearance: alas! how far *was* I then from foreseeing that I should deplore with so much bitterness the loss of this precious time.

3. For a short time after Abraham, the knowledge of the true God still *appeared* in Palestine and Egypt. Melchisedec, king of Salem, *was* the priest of the Most High God 1. Abimelech, king of Gerar, and his successor of the same name, *feared* God, *swore* by his name, and *reverenced* his power. But in Moses's time, the nations *adored* even beasts and reptiles. Every thing *was* God but God himself.

1. *Take a walk*, se promener; *in, à*; *came home*, rentrer chez soi; *was busy*, s'occuper; *reading* (by the verb); *for amusement*, me délasser; *French Theatre*, Comédie Française.

2. *Prime of life*, fleur de l'âge; *butterfly*, papillon; *fluttered*, voler; *being able*, pouvoir; *settle*, me fixer; *eager for*, avide de; *had its appearance*, m'en presentoit l'image; *how*, que; *with so much bitterness* (so bitterly).

3. *Swore*, jurer; *reverenced*, admirer; *the nations*, on; *even*, jusqu'à; *but*, excepté.

In French, the *preterit definite* and the *preterit indefinite* are not used indifferently.

We make use of the *preterit definite*, when speaking of a time which is entirely past, and of which nothing remains: as, *je fis un voyage à Bath le mois dernier*, I took a journey to Bath last month; *j'écrivis hier à Rome*, I wrote yesterday to Rome. To authorise the use of this

tense, there must be the interval of, at least, one day. It is most-used in the historic style.

## EXERCISE.

1. Amenophis conceived the design of making his son a conqueror. He *set about* it, after the manner of the Egyptians, that is, with great ideas. All the children who *were born* on the same day as Sesostria, *were brought* to court by order of the king; he *had* them educated as his own children, and with the same care as Sesostria. When he *was* grown up, he made him serve his apprenticeship in a war against the Arabs: this young prince *learned* there to bear hunger and thirst, and *subdued* that nation, till then invincible. He afterwards *attacked* Lybia, and *conquered* it. After these successes, he *formed* the project of subduing the whole world. In consequence of this\*, he entered Ethiopia, which he *made* tributary. He *continued* his victories in Asia. Jerusalem *was* the first to feel the force of his arms: the rash Rehoboam *could* not resist him, and Sesostria *carried away* the riches of Solomon. He *penetrated* into the Indies, farther than Hercules and Bacchus, and farther than Alexander did afterward. The Scythians *obeyed* him as far as the Tanais; Armenia and Cappadocia *were* subject to him. In a word, he *extended* his empire from the Ganges to the Danube.

1. *Making*, faire de; *set about it*, s'y prendre; *after*, à; *ideas*, pensée; *brought*, amener; *had educated*, faire élever; *grown up*, grand; *made serve*, faire faire; *apprenticeship*, apprentissage; *in*, par; *entered*, entrer dans; *made*, rendre; *as far as*, jusqu'à; *Cappadocia*, Cappadoce.

The preterit indefinite is used either for a past indefinite, or for a past of which something still remains: as, *j'ai voyagé en Italie*, I have travelled in Italy; *j'ai déjeuné ce matin à Londres et dîné à Richmond*, I breakfasted this morning in London and dined at Richmond.

The preterit indefinite is sometimes used instead of a future just approaching: as, *av-~~a~~-vous bientôt fini?* have you soon done? *oui, j'ai fini dans le moment*; yes, I shall have done in a moment.

## EXERCISE.

1. Enflamed with the desire of knowing mankind, I have

1. *With*, de; *mankind*, homme, pl.; *to*, chez; *polished na-*

travelled, not only to the most polished nations, but even to the most barbarous. I have observed them in the different degrees of civilization, from the state of simple nature to the most perfect state of society, and wherever I went, the result was the same: that is to say, I have every where seen beings occupied in drying up the different sources of happiness that nature had placed within their reach.

2. I have *travelled* this year in Italy, where I *had* an \* opportunity of seeing several master-pieces of antiquity, and where I *made* a valuable collection of scarce medals. I there *admired* the perfection to which they *have brought* architecture, painting, and music; but what *pleased* me most there, was the beauty of the climate of Naples.

*tions*, peuple policé; *savage nations*, nation sauvage; *from*, depuis; *to*, jusqu'à; *wherever I went*, dans tous les pays; *the result was the same*, (I had the same result); *in drying up*, à tarir; *within their reach*, à leur portée.

2. *Opportunity*, occasion; *master-pieces*, chef-d'œuvre; *scarce*, rare; *pleased me most*, faire le plus de plaisir; *was*, ind-1.

The two preterits anterior differ in the same manner as the two preceding preterits, but they are always accompanied by a conjunction or an adverb of time: as, *je suis sorti dès que j'ai eu dîné*, I went out as soon as I had dined; *j'eus fini hier à midi*, I had done yesterday at noon.

The *pluperfect* denotes that a thing was done before another, which was itself done at a time which is past: as, *j'avois soupé quand il entra*, I had supped when he came in.

#### EXERCISE.

1. As soon as I had examined this phenomenon, I tried to find out its causes.

2. As soon as we had crossed the river, we found ourselves in a wood where there was not a single path-way traced.

3. As soon as the great Sesostris had satisfied his ambition,

1. *As soon as*, dès que; *tried to find out*, en rechercher.

2. *Crossed*, traverser; *found ourselves*, se trouver engagé; *path-way*, sentier de.

3. *The whole of the day*, jour entier; *administering*, rendre,



by the conquest of so many empires, he returned into Egypt, where he devoted the whole of the day to administering strict justice to his people, and, in the evening, he recreated himself by holding conferences with the learned, or by conversing with the most upright people of his kingdom.

4. I *had only received*, like most of the *grandees*, an education in which I had imbibed nothing but sentiments of pride and insensibility; that is, they had done every thing in their power, to stifle in me the happy and benevolent dispositions which I *had received* from nature.

inf-1; *strict*, exact; *recreated*, délasser; *by holding conferences*, à s'entretenir; *upright*, honnête; *people*, gens.

4. *Grandees*, grand; *imbibed*, puiser; *they*, on; *in their power*, ce qu'on pouvoir; *stifle*, étouffer; *benevolent*, bienfaisant.

As foreigners find the use of these different preterits attended with great difficulty, we shall give the following analysis, in order more clearly to explain the manner in which we use them.

We read in Marmontel:

*Célicour, à l'âge de quinze ans, avoit été dans le monde ce qu'on appelle un petit prodige;*

*Célicour, at the age of fifteen, had been in the world what is called a little prodigy.*

The author employs the pluperfect, because he speaks of a period of time anterior to all those which he is going to mention.

*Il faisoit des vers les plus gaulans du monde; il n'y avoit pas dans le voisinage une jolie femme qu'il n'eût célébrée; étoit dommage de laisser tant de talens enfouis dans une petite ville; Paris devoit en être le théâtre.*

*He composed the most agreeable love-sonnets imaginable: there was not a pretty woman in the neighbourhood that he had not celebrated; it was pity to let so many talents be buried in a little town; Paris was the theatre on which they ought to be exhibited.*

Here the author makes use of the imperfect, because he speaks of the habitual employ of Célicour.

*Et l'on fit si bien, que son père se résolut de l'y envoyer;* And they contrived matters so, that his father determined to send him there.

Now the author passes to the preterit definite, because he is no longer speaking of what Celicour used to do, but of what he did at a time past, and of which nothing remains.

*Ce père étoit un honnête homme, qui aimoit l'esprit sans en avoir; et qui admiroit, sans savoir pourquoi, tout ce qui venoit de la capitale. Il avoit même des relations littéraires, et du nombre de ses correspondans étoit un connoisseur nommé M. de Fin-tac.* This father was a good sort of man, who was fond of wit, without having any, and admired, without knowing why, every thing that came from the metropolis. Nay, he even had some literary connexions, and among his correspondents was a connoisseur of the name of Fin-tac.

Hence, again, the author resumes the form of the imperfect, because he is now speaking of the habitual state of Celicour's father, in his little town, and because in this passage he merely relates what that father was doing at a time past, which has no kind of relation to the present.

*Ce fut principalement à lui que Celicour fut recommandé,* It was particularly to him that Celicour was recommended.

The form of the preterit definite is now resumed, because this is an action passed, at a time of which nothing is left, etc.

## EXERCISE.

1. God, who had created his angels in holiness, would have their happiness depend upon themselves: they might insure their felicity, by giving themselves willingly to their Creator; but they delighted in themselves, and not in God: immediately those spirits of light became spirits of darkness.

1. Have their happiness to depend, (that their happiness), dépendre, subj-2; might, pouvoir; delighted in, se plaire en; of light, lumineux; darkness, ténèbres.

2. There is a letter which Philocles *has written* to a friend of his, about his project of making himself king of Carpathus. I *perused* that letter, and it *seemed* to me to be the hand of Philocles. They had perfectly imitated his writing. This letter *threw* me into a strange surprise. I *read* it again and again, and *could not persuade* myself that it *was* written \* by Philocles, when I recalled to my mind the affecting marks which he *had given* me of his disinterestedness and integrity.

3. Those who *had shewn* the greatest zeal for the state and my person *did not think* themselves obliged to undeceive me, after so terrible an example. I myself *was afraid* lest truth should break through the cloud, and reach me in spite of all my flatterers. I *felt* within myself that it would have raised in me bitter remorse. My effeminacy, and the dominion which a treacherous minister had gained over me, *threw* me into a kind of despair of ever recovering my \* liberty.

\* 2. *There is*, voilà; *about*, sur; *Carpathus*, Carpathie; *to be*, de; *they*, on; *again and again*, sans cesse; *by*, de; *when I recalled to*, repasser dans, inf-3; *integrity*, bonne foi.

3. *Think not themselves obliged to*, se croire dispensé de; *was afraid lest*, craindre que; *break through*, percer, subj-2; *reach*, parvenir jusqu'à; *in spite of*, malgré; *raised in*, causer à; *effeminacy*, mollesse; *dominion*, ascendant; *treacherous*, perfide; *gained*, prendre; *threw*, plonger; *recovering*, rentrer en.

The difference between the two future tenses is, that the period of time expressed by the future absolute may or may not be determined: as, *J'irai à la campagne*, or, *J'irai demain à la campagne*; while, in the future anterior, the time is necessarily determined: as, *J'aurai fini quand vous arriverez*.

#### EXERCISE.

1. Remember that youth is but a flower, which *will wither* up almost as soon as open. Thou *wilt see thyself* gradually changed. Smiling graces, sweet pleasures, strength, health, and joy, *will vanish* like a pleasing dream; nothing but the sad remembrance will be left thee.

2. I *shall* next year *take* a journey into Greece, and I am preparing myself for it by reading that of the young Anarcharsis.

1. *Will wither*, (will be almost as soon withered) sécher; *open*, éclore; *gradually*, insensiblement; *lively*, riant; *nothing will be left*, il n'en restera.

2. *Take*, faire; *for it*, y; *reading*, lecture de.

3. When you have read the celebrated discourse of Bossuet on Universal History, and studied in it the causes of the grandeur and the fall of states, you will be less astonished at the revolutions, more or less sudden, that modern empires have experienced, which appeared to you in the most flourishing state.

3. *Have read*, ind-8; *and*, que vous, ind-8; *in it*, y; *fall*, chute; *sudden*, subite; (that have experienced the modern empires, which, etc.); *appeared*, ind-2.

## CONDITIONAL.

We make use of the conditional:

1st. To express a wish: as, *Que je serois*, or *j'aurois été*, content de réussir dans cette affaire, how glad I should be, or should have been, to succeed in that affair.

2dly. With *si*, if, whether, expressing a doubt: as, *Demandez-lui s'il seroit venu avec nous*, supposé qu'il n'eût pas eu affaire; ask him whether he would have come with us, had he not been busy.

3dly. Before or after the imperfect, or pluperfect of the indicative, preceded by *si*: as, *Nous nous épargnerions bien des peines*, si nous savions modérer nos desirs; we should spare ourselves much pain, did we know how to moderate our desires. *Vous auriez été plus heureux*, si vous aviez suivi mes conseils; you would have been more happy, if you had followed my advice.

4thly. With, *quand*, used instead of *si*, *quoique*, or *quand même*, the verb preceded by *quand* is generally in one of the conditionals: as, *Quand l'avare posséderoit tout l'or du monde*, il ne seroit pas encore content; were the miser to possess all the gold in the world, still he would not be satisfied.

5thly. Lastly, for various tenses of the indicative: as, *Croiriez-vous votre fils ingrat?* could you think your son ungrateful? which means, *croyez-vous*, etc. *l'auriez-vous soupçonné d'un tel vice?* could you have suspected him of such a vice? which means, *l'avez-vous*, etc. *quelle raison pourroit m'empêcher d'aller vous voir*, what cause could prevent me from coming to see you? which means, *quelle cause pourra*, etc.

## EXERCISE.

1. If it were even possible for men always to act conformably to equity, as it is the multitude that must judge their conduct, the wicked would always blame and contradict them from malignity, and the good sometimes from mistake.

2. What false steps I should have made but for you, at my entrance into the world!

3. But for your counsels, I should have failed in this undertaking.

4. How satisfied I should have been, if you had sooner informed me of your happiness!

5. If we gave to infancy none but just and clear notions, there would be a much less considerable number of false wits in the world.

6. Had Alexander conquered the whole world, his ambition would not have been satisfied; he would still have found himself confined in it.

7. Could you believe him vain enough to aspire to that high degree of honour?

8. Could you ever have thought him capable of deserting the good cause, to go and side with the rebels?

9. Would you renounce being useful to the present generation, because envy fastens on you?

1. *If even*, quand même; *were*, cond-1; *for men* (that men); *to act*, subj-3; *judge*, juger de; *would blame*, ind-7; *contradict*, croiser, ind-7.

2. *What*, que de; *steps*, démarche; *but for*, sans.

3. *But for*, sans; *failed*, échouer.

4. *How*, que.

5. *We*, on; *a much less considerable number*, bien moins.

6. (When Alexander would have conquered); *confined*, trop à l'étroit.

8. *Deserting*, abandonner; *to go and side with*, pour se ranger sous les drapeaux de.

9. *Renounce*, renoncer à; *fastens*, s'attacher; *on you*, à vos pas.

## REMARK ON THE USE OF THE CONDITIONAL AND FUTURE.

Foreigners are very apt to use the future or the conditional after *if*, when meaning *supposé que*: "They say, *J'irai demain à la campagne, s'il fera beau*; I shall go

into the country to-morrow, if the weather be fine: *vous auriez vu le roi si vous seriez venu*, you would have seen the king if you had come. The impropriety of this construction will be obviated by attending to the following

**RULE.** When a verb is preceded by *si*, meaning *supposé que*, the present is used instead of the future absolute; the preterit indefinite, instead of the future anterior; the imperfect instead of the conditional present, and the pluperfect instead of the conditional past.

EXAMPLE:

|                                         |                                         |
|-----------------------------------------|-----------------------------------------|
| <i>J'irai demain à la campagne,</i>     | I shall go to-morrow into the           |
| <i>s'il fait beau;</i>                  | country, if it be fine weather.         |
| <i>Il aura eu l'avantage, s'il a</i>    | He will have had the advantage,         |
| <i>suivi vos conseils;</i>              | if he has followed your advice.         |
| <i>Je serois content, si je vous</i>    | I should be pleased, if I saw           |
| <i>voyois appliqué;</i>                 | you apply to study.                     |
| <i>J'aurois été content, si je vous</i> | I should have been pleased, if I        |
| <i>avois vu appliqué;</i>               | had seen you attentive to your studies. |

**REMARK.** This rule does not hold good, either when *si* is placed between two verbs, the first of which implies doubt, uncertainty: as, *je ne sais s'il viendra*; or with the second conditional past: as, *vous m'eussiez trouvé si vous fussiez venu ce matin*.

EXERCISE.

1. A young man who is just entering the career of letters, *will conciliate* the good will of the public, *if he consider* his first successes only as an encouragement to do better.

2. That absurd criticism *will have amused* only fools or malicious people \*, *if attention has been paid* to the spirit that pervades the whole, and the manner in which it is written.

1. *Is just entering*, débiter dans; *career*, carrière; *will conciliate*, s'attirer; *good will*, bienveillance; *consider*, regarder.

2. *Fools*, sot; *malicious*, méchant; *paid*, faire; *pervades the whole*, régner d'un bout à l'autre; *in which*, dont.

3. Life *would possess* many more sweets and charms, if men, instead of tearing one another to pieces, *formed* but one society of brethren.

4. The Athenians *would have found* in the young Alcibiades the only man capable of insuring their superiority in Greece, *had not* that vain thoughtless people *forced* him, by an unjust, or at least, imprudent sentence, to banish himself from his country.

5. I know not *whether* reason *will* soon triumph over prejudice and ignorance, but I am certain it will be the case, sooner or later.

6. Rome *had never attained* that high degree of splendour and glory which astonishes us, *had it not extended* its conquests as much by its policy as by its arms.

3. Possess, avoir; *tearing one another to pieces*, s'entre-déchirer.

4. Superiority, prépondérance; *thoughtless*, léger.

5. Know, savoir; *it will be so*, cela être.

6. Attained, parvenir à; *policy*, politique.

#### SUBJUNCTIVE.

We have said that there are conjunctions which govern the indicative, and others which govern the subjunctive. We call *principal proposition* the phrase which is followed by the conjunction, and *incidental*, or *subordinate proposition*, that which is placed after the conjunction. In this sentence, *je crois que vous aimez à jouer*, *je crois* is the principal proposition, and *vous aimez à jouer* is the subordinate proposition: *que* is the conjunction that unites the two phrases.

GENERAL RULE. The verb of the subordinate proposition must be put in the indicative, when the verb of the principal proposition expresses affirmation, in a direct, positive, and independent manner; but it is put in the subjunctive, when that of the principal proposition expresses doubt, wish or uncertainty.

We say, *je sais qu'il est surpris*, I know he is surprised; *je crois qu'il viendra*, I believe he will come. But we ought to say, *je doute qu'il soit surpris*, I doubt his being surprised; *je doute qu'il vienne*, I doubt his

coming; *je souhaite qu'il réussisse*, I wish he may succeed; *je tremble qu'il ne succombe*, I tremble lest he should fail.

EXERCISE.

1. The glory which has been ascribed to the Egyptians of being the most grateful of all men, *shows* that *they were* likewise the most sociable.

2. In Egypt, when it *was proved* that the conduct of a dead man *\* had been* bad, they condemned his memory, and he was denied burial.

3. *I am sure* that, by moderation, mildness and politeness, you *will disarm* even *\* envy* itself.

4. The new philosophers *say* that colour *is* a sensation of the soul.

5. *I believe you are* as honest and disinterested as you *seem* to be.

6. *I doubt* whether the Romans *would ever have triumphed* over the Gauls, if the different chiefs of this warlike people had not been disunited.

7. *I could wish* that the love which we ought to have for one another *were* the principle of all our actions, as it is the basis of all virtues.

8. *Fear* lest it *should be said* that you feed upon chimeras, and that you take the shadow for the reality.

9. The new philosophers *will have* colour *to be* a sensation of the soul.

10. I will have you to be as honest and disinterested as you *seem* to be.

1. *Which has*, etc. *qu'on*; *ascribed*, *donner*; *grateful*, *reconnoissant*.

2. *Was denied*, *priver de*; *burial*, *sépulture*.

3. *By*, *avec*; *politeness*, *honnêteté*.

4. *Sensation*, *sentiment*.

5. *Seem to be*, *le paroître*.

6. *Whether*, *que*.

8. *It, on ne*; *feed upon*, *se repaître de*.

9. *Will have*, *vouloir*; *colour to be* (that colour be).

*Do, did, will, would, should, can, could, may, and might*, are sometimes, with respect to the French language, simply signs of tenses; at others they are real verbs.



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There can be no difficulty about *do* and *did*; these are mere expletives, denoting interrogation, negation or merely emphasis, when they are joined to a verb. *I do love*, j'aime; *I did love*, j'aimois or j'aimai; *do I love*, aimé-je; *did I love*, aimois-je or aimai-je; *I do not love*, je n'aime pas; *I did not love*, je n'aimois pas or je n'aimai pas. In all these cases, they are not expressed in French. But when they are followed by a noun or a pronoun, then they are real verbs, and mean *faire*. *Do me that favour*, faites-moi ce plaisir; *he did it*, il le fit; or, in short, by any thing else except the verb with which they are necessarily connected: as, *he did more than could have been expected*, il fit plus qu'on n'eût pu espérer.

*Should* is only a sign of the conditional, when it expresses a thing which may happen upon some condition: *I should like a country life, if my affairs would permit me to indulge my inclination*; j'aimerois la vie champêtre, si mes affaires me permettoient de suivre mon goût. But, when it implies duty or obligation, it is a verb, and must be expressed by the verb *devoir*: as, *we should never swerve from the path of virtue*, nous ne devrions jamais nous écarter du sentier de la vertu.

*Can, could, may and might*, are not so difficult as they appear at first sight; because, in almost every instance, there is no impropriety in rendering them by the verb *pouvoir*. In general, the first two imply a power, a possibility, a capability, etc. and the others, permission, probability, etc.

*Do, did, shall, will*, etc. are sometimes used elliptically in the answers to interrogative sentences. This construction is not used in French. We must repeat the verb, accompanied with a pronoun expressive of the idea of the interrogative sentence: *shall you do your exercise to-day?* yes, *I shall*; must be translated by, ferez-vous votre thème aujourd'hui? oui, je le ferai.

#### RELATIONS BETWEEN THE TENSES OF THE INDICATIVE.

**RULE.** When the first verb is in the imperfect, the preterit or the pluperfect, and the second denotes a tem-

## Particular Rules of the Verb. 331

porary action, this second verb is put in the imperfect, if we mean to express a present.

### EXAMPLE :

*Je croyois, j'ai cru, j'avois cru* I thought, I have thought, I had  
*que vous étudiez les mathé-* thought that you were study-  
*matiques ;* ing the mathematics.

In the pluperfect, if we mean to express a past.

### EXAMPLE :

*Il m'assura qu'il n'avoit jamais* He assured me that he had never  
*tant ri ;* laughed so much.

And in the present of the conditional, if we mean to express a future absolute.

### EXAMPLE :

*On m'a dit que votre frère vien-* I was told your brother would  
*droit à Londres l'hiver pro-* come to town next winter.  
*chain ;*

But, although the first verb may be in some of these tenses, yet the second is put in the present, when this second verb expresses a thing which is true at all times.

### EXAMPLE :

*Je vous disois, je vous ai dit, je* I told you, I have told you, I  
*vous avois dit, que la santé* had told you, that health  
*fait la félicité du corps, et le* constitutes the happiness of  
*savoir celle de l'âme ;* the body, and knowledge that  
of the soul.

**REMARK.** In phrases where the imperfect is preceded by *que*, it denotes sometimes a past, sometimes a present, with respect to the preceding verb. It denotes a past, when the verb which is joined to it by the conjunction *que* is in the present or future.

### EXAMPLE :

*Vous savez ou vous saurez que* You know or you must know  
*le peuple Romain étoit aussi* that the Romans were a peo-  
*avide qu'ambitieux ;* ple as covetous as they were  
ambitious.

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But it denotes a present, when the verb which precedes it is in the imperfect, one of the preterits or the pluperfect.

### EXAMPLES :

*On disoit, on a dit, on avoit dit que Phocion étoit le plus grand et le plus honnête homme de son temps ;*

*Dès qu'on eut appris à Athènes qu'Alcibiade étoit à Lacédémone, on se repentit de la précipitation avec laquelle on l'avoit condamné ;*

It was said, it has been said, had been said, that Phocion was the greatest and most upright man of his age.

As soon as it was known at Athens that Alcibiades was at Lacedemon, the Athenians repented of the precipitation with which they had condemned him.

Nevertheless, the imperfect denotes the past, in this last instance, when it signifies an action which was past before that which is expressed by the first verb.

### EXAMPLE :

*En lisant l'histoire des temps héroïques, vous devez avoir remarqué que ces hommes, dont on a fait des demi-dieux, étoient des chefs féroces et barbares, dignes à peine du nom d'homme ;*

In reading the history of heroic times, you must have remarked that those men who have been made demi-gods, were ferocious and barbarous chiefs, scarcely deserving the name of men.

1. *I thought you were not ignorant* that, to teach others the principles of an art or science, one needs to have experience and skill.

2. *I had been told*, that your sweetest occupation *was* to form your taste, your heart and your understanding.

3. *Darius, in his flight, being \* reduced to the necessity of drinking water muddy and infected by dead bodies, affirmed* that he never *had drunk* with so much pleasure.

1. *Were ignorant, ignorant; teach, instruire dans; needs, avoir besoin; skill, habileté,*

2. *I had, etc., (by the active voice) on.*

3. *Flight, déroute; muddy, bourbeux; affirmed, assurer.*

4. *Care has been taken* to inculcate in me, from infancy, that *I should succeed* in the world, only in proportion as I should join to the desire of pleasing, a great deal of gentleness and civility.

5. *Ovid has said*, that study *softens* the manners and *corrects* every thing that is found in us rude and barbarous.

6. You *know* that those pretended heroes, of whom Pagan antiquity has made gods, *were* only barbarous and ferocious kings, who overran the earth, not so much to conquer as to ravage it, and who left every where traces of their fury and of their vices.

7. It *has been said* of Pericles, that his eloquence was like a thunderbolt which nothing could resist.

8. As soon as Aristides *had said*, that the proposal of Themistocles *was* unjust, the whole people *exclaimed*, that they must not think of it any longer.

9. Had you read the history of the early ages, *you would know* that Egypt *was* the most enlightened country in the universe, and that whence knowledge *spread* into Greece and the neighbouring countries.

4. *Care has, etc.* (active voice) on avoir ; *in me*, me ; *in proportion*, autant ; *civility*, honnêteté.

5. *Corrects*, effacer ; *is found*, se trouver de.

6. *Overran*, parcourir ; *not so much*, moins.

7. *It*, on ; *thunderbolt*, foudre, m. ; (to) *which*.

8. *Exclaimed*, s'écrier ; *they must*, falloir, ind-2 ; *of it*, y ; *any longer*, plus.

9. *Ages*, temps ; *whence*, celui d'où ; *neighbouring*, circonvoisin ; *countries*, lieu.

#### RELATIONS BETWEEN THE TENSES OF THE SUBJUNCTIVE AND THOSE OF THE INDICATIVE.

**RULE I.** When the verb of the principal proposition is in the present or future, we put in the present of the subjunctive, that of the subordinate proposition if we mean to express a present or future ; but we put it in the preterit, if we mean to express a past : we say,

*Il faut que celui qui parle se mette à la portée de celui qui l'écoute ;*

He that speaks should accommodate himself to the understanding of him that listens.

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*Il voudra que votre frère soit de la partie ;* He will wish your brother to be one of the party.

But we must say,

*Pour s'être élevée à ce point de grandeur, il faut que Rome ait eu une suite non interrompue de grands hommes ;* To have risen to that pitch of grandeur, Rome must have had an uninterrupted succession of great men.

**EXCEPTION.** Though the first verb be in the present or future, yet we may put the second in the imperfect, or pluperfect of the subjunctive, when some conditional expression is introduced into the sentence.

#### EXAMPLES :

*Il n'est point d'homme, quelque mérite qu'il ait, qui ne fût très-mortifié, s'il savoit tout ce qu'on pense de lui ;* There is no man, whatever merit he may have, that would not feel very much mortified, were he to know all that is thought of him.

*Où trouvera-t-on un homme qui ne fît la même faute, s'il étoit exposé aux mêmes tentations ?* Where will you find the man who would not have committed the same error, had he been exposed to the same temptations.

*Je doute que votre frère eût réussi sans votre assistance,* I doubt whether your brother would have succeeded, had it not been for your assistance.

#### EXERCISE.

He who wishes to teach an art, must *know it thoroughly*; he must *give* none but clear, precise and well-digested notions of it: he must *instruct* them, one by one, into the minds of his pupils, and, above all, he must not overburthen their memory with useless or unimportant rules.

1. He *must yield* to the force of truth, when they shall have *suffered* it to appear in its real light.

1. (*It must* that he who, etc. know it); he *must* (not repeated) *que*; *inutile*, faire entrer; *by*, à; *overburthen*, surcharger.

2. (*It must* ind-7, that he); *yield*, se rendre; *suffered*, se mettre; *it to appear*, (that it appear); *real light*, vrai jour.

3. There is no work, however perfect people may suppose it, that would not be liable to criticism, if it were examined with severity and in every point of view.

4. I doubt whether his piece would have had the approbation of *connoisseurs*, if he had not determined to make in it the changes you judged necessary.

3. *Would be liable*, prêter, subj-2; *with severity*, à la rigueur; *in*, sous; *point of view*, face.

4. *Had determined*, se décider; *in it*, y; *judged*, ind-4.

RULE II. When the first verb is in the imperfect, either of the preterits, the pluperfect, or either of the conditionals, we put the second in the imperfect of the subjunctive, if we mean to express a present or a future: but we put it in the pluperfect, if we mean to express a past.

We say, *je voulois, j'ai voulu, j'eus voulu, je voudrois* or *j'eusse voulu que vous finissiez cette affaire*: but we ought to say, *je ne savois pas, je n'ai pas su, etc. que vous eussiez étudié les mathématiques*.

REMARK. With the preterit indefinite the second verb is put in the present, if it expresses an action which is, or may be done at all times: as, *Dieu a entouré les yeux de tuniques fort minces, transparentes au dehors, afin qu'on puisse voir à travers*; God has surrounded the eyes with very thin tunics, transparent on the outside, that we may see through them: and in the preterit, if we mean to express a past: as, *il a fallu qu'il ait sollicité ses juges*; he must have been obliged to solicit his judges.

#### EXERCISE.

1. M. de Turenne never *would* buy any thing on credit, if tradesmen, for fear, he used to say, they *should* lose a great part of his, if he happened to be killed. All the workmen who were employed about his house, had orders to bring in their bills before he set out for the campaign, and they were regularly paid.

*Would*, vouloir, and-2; *buy on credit*, prendre à crédit; *of*, chez; *happened*, venir; *were employed*, travailler; *about*, pour; *bills*, mémoire; *he*, on; *set out for*, se mettre en.

2. It *would be better* for a man who truly loves himself, to *lose* his life, than to forfeit his honour by some base and shameful action.

3. Lycurgus, in one of his laws, *had forbidden* the lighting of those who come from a feast in the evening, that the fear of not being able to reach their houses might *prevent* them from getting drunk.

4. People *used* the bark of trees, or skins, to write upon \*, before paper *was* known.

5. Go and \* ask that old man, for whom you are planting? he will answer you; for the immortal gods, who *have ordered*, both that I *should profit* by the labour of those that have preceded me, and that those who should come after me *should profit* by mine.

2. To lose, (that he *would lose*); forfeit, ternir.

3. In, par; the lighting of, que on éclairer, subj-2; that, afin que; reach their houses, se rendre chez eux; getting drunk, s'enivrer.

4. People, on; bark, écorce; skins, peau; known, en usage.

5. Have ordered, vouloir; both, et; by, de.

In interrogative and negative sentences, the second verb is generally in the subjunctive: as, *Quel est l'insensé qui tiennne pour sûr qu'il vivra demain? Vous ne vous persuadiez pas que les choses pussent tourner si mal.*

The verb is likewise in the subjunctive after the superlative relative, and frequently after an impersonal verb: as, *le meilleur cortège qu'un prince puisse avoir, c'est le cortège de ses sujets.*

The subjunctive is elegantly used in elliptical phrases where the principal proposition is omitted: as, *qu'il vive! (je souhaite qu'il) may he live! qu'il se soit oublié jusqu'à ce point! (je suis surpris qu'il) that he should so far forget himself! qui m'aime me suive! (je veux que celui qui) whoever loves me let him follow me; heureux l'homme qui peut, ne fût-ce que dans sa vieillesse, jouir de toute la force de sa raison! (quand ce ne seroit que) happy the man that can, were it only in his old age, enjoy the whole strength of his reason.*

## EXERCISE.

1. *Is there any one* who does not *feel* that nothing is more degrading in a writer, than the pains he takes to express ordinary and common things in a singular and pompous style.

2. *Do you think* that, in forming the republic of bees, God *has not had* in view to teach kings to govern with gentleness, and subjects to obey with love?

5. *You will never be* at peace, either with yourself or with others, unless you seriously endeavour to restrain your natural impetuosity.

1. *Is degrading in*, *degrader*; *in*, *de*.

2. *Had in view*, *vouloir*.

3. *Be at peace*, *avoir la paix*; *either*, *ni*; *or*, *ni*.

REMARK. The relative pronouns *qui*, *que*, *quel*, *dont* and *où*, govern the subjunctive in similar circumstances.

1. *Who is the writer* that does not sometimes *experience* moments of sterility and languor?

2. *There is not in* the heart of man, a good impulse that God does not *produce*.

3. *Choose* a retreat where you *may be* quiet, a post whence you *may defend* yourself.

4. The reward the most flattering that a man *can* reap from his labours, is the esteem of an enlightened public.

5. May he live, reign, and long constitute the happiness of a nation which he loves, and by which he is adored!

6. That he should thus degrade himself, is what posterity will find very difficult to believe.

7. A man just and firm is not shaken, either by the clamours of an inconsiderate mob, or by the threats of an imperious tyrant: though \* the whole world *were* to fall into ruins, he would be struck by it, but not moved.

2. *Impulse*, *mouvement*.

3. *May*, *pouvoir*.

5. (*May he*, repeated before every verb); *constitute*, *faire*; *which he loves*, *chérir*.

6. *Find difficult*, *avoir de la peine*; *believe*, *se persuader*.

7. *Is shaken*, *ébranler*; *inconsiderate*, *insensé*; *mob*, *populace*; *imperious*, *fier*; *were*, *devoir*; *to fall into ruins*, *s'écrouler*.



We cannot close this account of the conditional and the subjunctive, without making some further observations upon these two moods, as well on account of some few examples which we have left untranslated, as of those the translation of which does not perfectly agree with the models of the conjugations which we have given.

We have said the English auxiliaries *should*, *would*, *could*, *may* and *might*, are not always to be considered as essentially and necessarily appertaining to the conditional and subjunctive. Indeed, it seldom happens that the French tenses are the same as the English, at least in subordinate, though they may be in the principal propositions. For this reason, we earnestly recommend to the learner a strict adherence to the rules we have already given in the different sections and paragraphs of this chapter. Much depends upon that, and likewise on a clear view of the operations of the mind. For instance, *I wish you would come to-night*, cannot be translated by *je souhaite que vous viendriez ce soir*, because "when the verb of the principal proposition is in the present, the verb of the subordinate proposition is put in the present of the subjunctive, if we mean to express a future." Therefore, we must say, *je souhaite que vous veniez*. (See Rule I.) Or, "if the first verb is in either of the conditionals, the second must be in the imperfect of the subjunctive." For which reason we must also say, *je voudrois que vous vinssiez*. (See Rule II.) Now, in the first example, *que vous veniez* is marked in the conjugation of the verb by, *that you may come*; and in the second, *que vous vinssiez*, by, *that you might come*, neither of which is in the examples given.

Again, *Il n'y a personne qui le croie*, cannot be translated by, *there is nobody who may believe it*, although *may* is the sign of the subjunctive in the model: but we mean, *there is nobody that believes it*, or simply, *nobody believes it*.

#### RELATIONS BETWEEN THE TENSES OF THE DIFFERENT MOODS

REMARK. Our intention is not to give the relations which all the tenses bear to each other, but simply to mention some of the principal.

RELATIONS OF THE INDICATIVE.

The imperfect is accompanied by three tenses.

STANDARDS.

*Je lisois* { *quand vous écriviez.*  
*quand vous avez écrit.*  
*quand vous écrivîtes.*

The preterit anterior requires the preterit definite: as, *quand j'eus fini, vous entrâtes.*

The pluperfect is accompanied by the preterit definite, the preterit indefinite, the preterit anterior, and the imperfect.

STANDARDS.

*J'avois lu* { *quand vous entrâtes.*  
*quand vous êtes entré.*  
*quand vous fûtes entré.*  
*quand vous entriez.*

The preterit anterior indefinite is accompanied by the preterit indefinite: as, *quand j'ai eu diné, vous êtes entré.*

In conjunction with *si* for *supposé que*, the future absolute requires the present, and the future anterior the preterit indefinite.

STANDARDS.

*Vous partirez, si je veux.*

*Il sera parti, si vous l'avez voulu.*

*Relations to the Conditional and of the Conditional.*

In conjunction with *si* for *supposé que*, the conditional present is accompanied by the imperfect, and the first conditional past by the pluperfect, or by the second conditional past.

STANDARDS.

*Vous partiriez, si je le voulois.*

*Vous seriez parti* { *si je l'avois voulu.*  
*si je l'eusse voulu.*

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The tenses of the conditional present, and of the two conditionals past, are likewise accompanied by themselves.

#### STANDARDS.

*Quand l'avare posséderoit tout l'or du monde, il ne seroit pas encore content.*

*Quand Alexandre auroit conquis tout l'univers, il n'auroit pas été content.*

*Vous fussiez parti, si je l'eusse voulu.*

It has been observed, that when two verbs are joined by the conjunction *que*, the second verb is put sometimes in the indicative and sometimes in the subjunctive.

*Relations of the present of the indicative to the tenses of its own mood and of the conditional.*

This tense may be accompanied by all the tenses of the indicative and conditional.

#### STANDARDS.

|                   |   |                                             |
|-------------------|---|---------------------------------------------|
| <i>On dit que</i> | { | <i>vous partez aujourd'hui.</i>             |
|                   |   | <i>vous partirez demain.</i>                |
|                   |   | <i>vous serez parti, quand, etc.</i>        |
|                   |   | <i>vous partiez hier.</i>                   |
|                   |   | <i>vous partîtes hier.</i>                  |
|                   |   | <i>vous êtes parti ce matin.</i>            |
|                   |   | <i>vous fûtes parti hier, quand, etc.</i>   |
|                   |   | <i>vous étiez parti hier, quand, etc.</i>   |
|                   |   | <i>vous partiriez aujourd'hui, si, etc.</i> |
|                   |   | <i>vous seriez parti hier, si, etc.</i>     |
|                   |   | <i>vous fussiez parti plutôt, si, etc.</i>  |

**REMARK.** The same relation subsists when the sentence is negative, except for the present absolute of the indicative, for which the present of the subjunctive is substituted. We cannot say, *on ne dit pas que vous partez aujourd'hui*; the genius of our language requires that we should say, *on ne dit pas que vous partiez aujourd'hui*.

The imperfect, the preterit definite, the preterit indefinite, and the pluperfect, are accompanied either by the imperfect or by the pluperfect.

STANDARDS.

|                     |   |            |                                  |
|---------------------|---|------------|----------------------------------|
| <i>On disoit</i>    | } | <i>que</i> | <i>vous partiez aujourd'hui.</i> |
| <i>On dit</i>       |   |            |                                  |
| <i>On a dit</i>     |   |            |                                  |
| <i>On avoit dit</i> |   |            |                                  |
|                     |   |            | <i>vous étiez parti.</i>         |

The future absolute is accompanied, like the present, by almost all the tenses of the indicative and conditional, as may be seen by the examples annexed to the present.

The future anterior requires the preterit indefinite: as, *on aura dit que vous avez menti.*

The conditional present may be accompanied by the present, the imperfect, the preterit indefinite, the pluperfect, the future of the indicative, as well as by the three conditionals.

STANDARDS.

|                    |   |                                         |
|--------------------|---|-----------------------------------------|
| <i>On croiroit</i> | } | <i>qu'il se trompe.</i>                 |
|                    |   | <i>qu'il se trompoit.</i>               |
|                    |   | <i>qu'il s'est trompé.</i>              |
|                    |   | <i>qu'il s'étoit trompé.</i>            |
|                    |   | <i>qu'il se trompera.</i>               |
|                    |   | <i>qu'il se tromperoit, si, &amp;c.</i> |
|                    |   | <i>qu'il se seroit trompé, si, etc.</i> |
|                    |   | <i>qu'il se fût trompé, si, etc.</i>    |

The first conditional past may be accompanied by the imperfect, the pluperfect, as well as by the two other conditionals.

STANDARDS.

|                      |   |                            |
|----------------------|---|----------------------------|
| <i>On auroit cru</i> | } | <i>qu'il tomboit.</i>      |
|                      |   | <i>qu'il étoit tombé.</i>  |
|                      |   | <i>qu'il seroit tombé.</i> |
|                      |   | <i>qu'il fût tombé.</i>    |

The second conditional past may be accompanied by the same tenses.

*Principal relations with the Subjunctive.*

The present, the future absolute, and the future anterior

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of the indicative are generally accompanied by the present of the subjunctive.

#### STANDARDS.

|                      |   |                          |
|----------------------|---|--------------------------|
| <i>Il veut</i>       | } | <i>que vous partiez.</i> |
| <i>Il voudra</i>     |   |                          |
| <i>Il aura voulu</i> |   |                          |

The imperfect, the preterit definite, the preterit indefinite, the pluperfect, and the second conditional past may be accompanied by the imperfect of the subjunctive.

#### STANDARDS.

|                      |   |                             |
|----------------------|---|-----------------------------|
| <i>Je voulois</i>    | } | <i>que vous partissiez.</i> |
| <i>Je voulus</i>     |   |                             |
| <i>J'ai voulu</i>    |   |                             |
| <i>J'avois voulu</i> |   |                             |
| <i>J'eusse voulu</i> |   |                             |

The future anterior by the preterit of the subjunctive: as, *il aura voulu qu'il soit parti.*

The conditional present is accompanied either by the imperfect, or by the pluperfect of the subjunctive.

#### STANDARDS.

|                        |   |                            |
|------------------------|---|----------------------------|
| <i>Je voudrois que</i> | } | <i>vous partissiez.</i>    |
|                        |   | <i>vous fussiez parti.</i> |

The first and second conditionals past by the pluperfect of the subjunctive.

#### STANDARDS.

|                       |   |                                |
|-----------------------|---|--------------------------------|
| <i>J'aurois voulu</i> | } | <i>que vous fussiez parti,</i> |
| <i>J'eusse voulu</i>  |   |                                |
|                       |   | etc., etc., etc., etc.         |

#### INFINITIVE.

The learner is sometimes at a loss how to express in French the preposition *to* before an infinitive; as it is according to circumstances, rendered either by *pour*, by *à*, or by *de*; sometimes even, it is not expressed at all.

When *to* means *in order to*, it is expressed in French *pour*: as, *he came to speak to me*, *il vint pour me parler*.

As for the other two cases, there is hardly any fixed rule to distinguish whether *à* or *de* is to be used; the regimen which the preceding French verb requires after, must be our only guide. Thus, *he likes to play*, will be expressed by *il aime à jouer*; *he told me to go*, by *il me dit d'aller*; and *he preferred dying*, by *il aimait mieux mourir*.

The participle present is used in English both as a substantive and an adjective, and frequently instead of the present of the infinitive. *Hunting*, la chasse; *his ruling passion*, sa passion dominante; *he is gone a walking*, il est allé se promener; *prevent him from doing mischief*, empêchez-le de faire le mal; *there is a pleasure in silencing great talkers*, il y a plaisir à fermer la bouche aux grands parleurs.

It likewise takes almost every other preposition. In the first of the above examples, it is translated by the substantive; in the second, by the verbal adjective, and in the others, by the present of the infinitive. But sometimes it must be expressed by the relative *qui*, with the verb in the indicative, especially when a different mode might create any ambiguity in the sense: as, *I met them riding post*, je les ai rencontrés qui couroient la poste.

Sometimes it must be expressed by the conjunction *que*, with the verb in the indicative, or in the subjunctive, as circumstances may require; this is when the participle present is preceded by a possessive pronoun: as, *the fear of his coming vexed us*, la crainte qu'il ne vint nous tourmentoit; *I doubt his being faithful*, je doute qu'il soit fidèle, etc.

It may be proper to observe that, in French, the preposition *en* alone is followed by the present participle. All other prepositions require the present of the infinitive.

Foreigners are apt to mistake in the use of the participle present, because they do not consider, that, as it expresses an incidental proposition, it must evidently relate to the word which it restrains and modifies.

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**RULE.** The participle present always forming a phrase incidental and subordinate to another, must necessarily relate to the subject of the principal phrase, when it is not preceded by another noun.

In this sentence: *Je ne puis vous accompagner à la campagne, ayant des affaires qui exigent ici ma présence*; I cannot accompany you into the country, having some business that requires my presence here; the participle present *ayant* relates to the subject *je*, since the subordinate proposition, formed by *ayant*, could have no kind of relation to the principal proposition, if it could not be resolved into this, *parce que j'ai des affaires qui*, etc. But, in this sentence: *Combien voyons-nous de gens, qui, connoissant le prix du temps, le perdent mal-à-propos!* how many people do we see, who, knowing the value of time, waste it improperly! *connoissant* relates to the substantive *gens*, because this is the word which it restrains and modifies, and because the relative *qui*, placed between that substantive as the regimen, and the participle present, obviates every kind of ambiguity.

**REMARKS.** 1st. Two participles ought never to be used together without being united by a conjunction: as, *C'est un homme aimant et craignant Dieu*, he is a man loving and fearing God.

2dly. The relative *en* ought never to be put either before a participle present, or before a gerund. We cannot say, *Je vous ai remis mon fils entre les mains en voulant faire quelque chose de bon*, because the sense would be ambiguous: for the meaning is not, *As I wish to do something good*, or, *as I wish to do well, I have put my son into your hands*; but, *I have put my son into your hands, as I wish to make something of him*. We should say, *Voulant en faire*, etc.

Likewise, this sentence would be improper: *Le prince tempère la rigueur du pouvoir, en en partageant les fonctions*, on account of the repetition of the word *en* used in two different senses, *viz.* as a preposition and a relative. We must, therefore, adopt another turn: such as, *c'est en partageant les fonctions du pouvoir, qu'un prince en tempère la rigueur*.

## CHAPTER VI.

### OF PREPOSITIONS.

The office of prepositions is to bring the two terms between which they are placed, into a state of relation. In general, the different prepositions which we have enumerated, express that relation by their own signification: as, *avec*, *sur*, *pendant*, *dans*, etc. But *à*, *de* and *en*, express it, either by their primitive and proper meaning, or figuratively and by extent; so that, in this last case, they are merely prepositions serving to unite the two terms; whence it happens that they often express either the same relations that others do, or opposite relations. For instance, in these two sentences: *Approchez-vous du feu*, come near the fire; *éloignez-vous du feu*, go from the fire; *de* merely establishes a relation between the two terms, without expressing in the first the relation of approximation, or in the second, the relation of distance. In order, therefore, to form a just idea of these three prepositions, it is of importance to consider only their primitive and proper signification.

*En* and *dans* have nearly the same meaning; but they differ in this, that the former is used in a more vague, the latter in a more determinate sense: as, *Etre en Angleterre*; *être dans la province de Middlesex*.

REMARK. From what has just been said, it follows that *en*, on account of its indeterminate nature, ought not to be followed by the article, except in a small number of phrases sanctioned by usage: such are, *en la présence de Dieu*, *en la grand'chambre du parlement*, *en l'absence d'un tel*; with respect to the expressions, *en l'honneur*, *en l'âge*, it is better to say, *à l'honneur*, *à l'âge*.

*Avant* is a preposition in this phrase: *Avant le jour*, before day-light; but it is an adverb in this: *N'allez pas si avant*, do not go so forward. Some other prepositions are likewise occasionally adverbs.

*Autour* and *alentour* must not be confounded; *autour* is a preposition, and *alentour* an adverb: we say, *tous les*



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*grands étoient autour du trône*, all the grandees stood round the throne: but we ought to say, *le roi étoit sur son trône, et les grands étoient alentour*; the king was upon his throne and the grandees stood round.

*Avant* and *auparavant* are not used indifferently. *Avant* is followed by a regimen: as, *avant Pâques*, before Easter; *avant ce temps*, before that time. *Auparavant* is followed by no regimen: as, *si vous partez, venez me voir auparavant*; if you set off, come and see me first.

*Prêt à* and *près de* are not the same expression. *Prêt* is an adjective: *je suis prêt à faire ce que vous voudrez*, I am ready to do what you please. *Près* is a preposition: *mon ouvrage est près d'être fini*, my work is nearly finished.

*Au travers* and *à travers* differ in this: the first is followed by the preposition *de*: as, *il se fit jour au travers des ennemis*; the second is not: as, *il se fit jour à travers les ennemis*, he fought his way through the enemy.

*Avant* denotes priority of time and order: as, *il est arrivé avant moi*; *l'article se met avant le nom*. *Devant* is used for *en présence*, *vis-à-vis*: as, *il a paru devant le juge*; *il loge devant l'église*.

REMARK. *Devant* is likewise a preposition marking order, and is the opposite of *après*. This acceptance, which is still met with in the three last editions of the Dictionary of the Academy, is esteemed by many persons incorrect: they are of opinion that *avant* is better.

#### THE USE OF THE ARTICLE WITH PREPOSITIONS.

Some prepositions require the article before their regimen; others do not; and others again sometimes admit, sometimes reject it.

RULE I. The following prepositions, viz. *avant, après, chez, dans, depuis, devant, derrière, durant, envers, excepté, hors, hormis, nonobstant, parmi, pendant, selon, suivant, touchant, vers*, require the article before the regimen, provided it be not a pronoun.

We say: *Avant l'aurore, après la promenade, chez le prince, dans la maison, devant l'église*, etc.

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**RULE II.** A noun governed by the preposition *en* is not, in general, preceded by the article.

We say: *en ville, en campagne, en extase*, etc.

**REMARK.** *L'armée est entrée en campagne*, means, the army has taken the field; but *Mr. N. est allé à la campagne*, means, Mr. N. is gone into the country.

**RULE III.** These eleven prepositions, viz. *à, de, avec, contre, entre, malgré, outre, par, pour, sur, sans*, sometimes admit, sometimes reject, the article before their regimen.

If we use the article in these phrases: *Jouer sur le vent*; *St. Paul veut de la subordination entre la femme et le mari*; *sans les passions, où seroit le mérite?* we suppress it in, *être sur pied*; *un peu de façons ne gâte rien entre mari et femme*; *vivre sans passions, c'est vivre sans plaisirs et sans peines*.

### REPETITION OF THE PREPOSITIONS.

**RULE I.** The preposition *de* must be repeated before all the nouns which it governs.

This rule has no exception; we ought to say, *Voyons qui l'emportera de vous, de lui, de moi; elle a de l'honnêteté, de la douceur, des grâces et de l'esprit*.

We also repeat *à* and *en*: as, *La loi que Dieu a gravée au fond de mon cœur m'instruit de tout ce que je dois à l'auteur de mon être, au prochain, à moi-même*; the law which God has deeply engraven on my heart instructs me in every thing I owe to the author of my being, to my neighbour and to myself. *En Asie, en Europe, en Afrique et jusqu'en Amérique, on trouve le même préjugé*; in Asia, in Europe, in Africa, and even in America, we find the same prejudice.

**RULE II.** The other prepositions, especially those consisting of two syllables, are generally repeated before the nouns which have meanings totally different; but they are not, in general, repeated before nouns that are nearly synonymous.

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We say: *Rien n'est moins selon Dieu et selon le monde*, nothing is less according to God and according to the world: *cette action est contre l'honneur et contre toute espèce de principes*, that action is contrary to honour and to every kind of principle. But we ought to say: *il perd sa jeunesse dans la mollesse et la volupté*, he wastes his youth in effeminacy and pleasure; *notre loi ne condamne personne sans l'avoir entendu et examiné*, our laws condemn nobody without having heard and examined him.

### OF THE GOVERNMENT OF PREPOSITIONS.

Some prepositions govern nouns without the help of another preposition: as, *devant la maison*, before the house; *hormis son frère*, except his brother; *sans son épée*, without his sword, etc. Others require the help of the preposition *de*: as, *près de la maison*, near the house; *à l'insu de son frère*, unknown to his brother; *au-dessus du pont*, above the bridge, etc. These four, viz. *jusque*, *par rapport*, *quant* and *sauf*, are followed by the preposition *à*: as, *jusqu'au mois prochain*, till the next month; *quant à moi*, as for me, etc. Practice alone can teach these different regimens.

**RULE.** A noun may be governed by two prepositions, provided they do not require different regimens.

We say with propriety: *celui qui écrit, selon les circonstances, pour et contre un parti, est un homme bien méprisable*; he who writes according to circumstances, both for and against a party, is a very contemptible man. But it would be wrong to say: *celui qui écrit en faveur et contre un parti*, etc. because *en faveur* requires the preposition *de*.

Prepositions which, with their regimen, express a circumstance, are generally placed as nearly as possible to the word to which that circumstance relates.

We must say: *on voit des personnes qui, avec beaucoup d'esprit, commettent de très-grandes fautes*; we see persons who, with a great deal of wit, commit very great faults; *j'ai envoyé à la poste les lettres que vous avez écrites*, I

have sent to the post-office the letters which you have written. *Croyez-vous pouvoir ramener par la douceur ces esprits égarés?* do you think you can reclaim by gentleness those mistaken people? If we try to alter the place of those prepositions, we shall find that the sentences will become ambiguous.

## CHAPTER VII.

### OF THE ADVERB.

#### *On the negative ne.*

Negation is expressed in French by *ne*, either alone or accompanied by *pas* or *point*: upon which the Academy has examined the four following questions:

- 1st. Where is the place of the negatives?
- 2d. When is *pas* to be used in preference to *point*, and *vice versa*?
- 3d. When may both be omitted?
- 4th. When ought both to be omitted?

As this subject is of very material importance, we shall treat it upon the plan of the Academy, and agreeably to their views.

FIRST QUESTION. Where is the place of the negatives?

*Ne* is always placed before the verb; but the place of *pas* and *point* is variable. When the verb is in the infinitive, they are placed indifferently before or after it: for we say, *pour ne point voir* or *pour ne voir pas*. In the other moods, except the imperative, the tenses are either simple or compound. In the simple tenses, *pas* or *point* is placed after the verb: *il ne parle pas*, *ne parlè-t-il pas*? In the compound tenses, it is placed between the auxiliary and the participle: *il n'a pas parlé*; *n'a-t-il pas parlé*? In the imperative, it is placed after the verb: *ne badinez pas*.

SECOND QUESTION. When is *pas* to be used in preference to *point*, and *vice versa*?

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*Point* is a stronger negative than *pas*: besides, it denotes something permanent: *il ne lit point*, means, he never reads. *Pas* denotes something accidental: *il ne lit pas*, means, he does not read now, or he is not reading. *Point de* denotes an absolute negation. To say, *il n'a point d'esprit*, is to say, he has no wit at all. *Pas de* allows a liberty of a reserve. To say, *il n'a pas d'esprit*, is to say, he has nothing of what can be called wit.

Hence, the Academy concludes that *pas* is more proper, 1st. before *plus*, *moins*, *si*, *autant*, and other comparative words: as, *Milton n'est pas moins sublime qu'Homère*, Milton is not less sublime than Homer. 2dly. Before nouns of number: as, *il n'y a pas dix ans*, it is not ten years ago.

*Point* is elegantly used, 1st. at the end of a sentence: as, *on s'amusoit à ses dépens, et il ne s'en appercevoit point*; they were amusing themselves at his expence, and he did not perceive it. 2dly. In elliptical sentences: as, *je croyois avoir affaire à un honnête homme, mais point*; I thought I had to deal with an honest man, but no. 3dly. In answers to interrogative sentences: as, *irez-vous ce soir au parc? point*; shall you go this evening to the park? no.

The Academy also observes, that when *pas* or *point* is introduced into interrogative sentences, it is with meanings somewhat different. We make use of *point*, when we have any doubt on our minds: as, *n'avez-vous point été là?* have you not been there? But we use *pas*, when we are persuaded. Thus, *n'avez-vous pas été là?* answers to this English expression: *but you have been there, have not you?*

THIRD QUESTION. When may both *pas* and *point* be omitted?

They may be suppressed, 1st. after the words *cesser*, *osér* and *pouvoir*; but this omission is only for the sake of elegance: as, *je ne cesse de m'en occuper*. I am incessantly attentive to it. *Je n'ose vous en parler*, I dare not speak to you about it. *Je ne puis y penser sans frémir*, I cannot think of it without shuddering. We likewise say, but only in familiar conversation, *ne bou-*

*gar*, do not stir. *adly*. In expressions of this kind, y *a-t-il un homme dont elle ne médise?* is there a man that she does not slander? *Avez-vous un ami qui ne soit des miens?* have you a friend that is not likewise mine?

FOURTH QUESTION. When ought both *pas* and *point* to be omitted?

They are omitted,

1st. When the extent which we mean to give to the negative is sufficiently expressed, either by the words which restrict it, or by words which exclude all restriction, or lastly, by words which denote the smaller parts of a whole, and which are without article.

To exemplify the first part of our remark, we say, *je ne sors guère*, I go out but seldom; *je ne sortirai de trois jours*, I shall not go out for these three days.

To exemplify the second, we say, *je n'y vais jamais*, I never go there; *je n'y pense plus*, I think no more of it; *nul ne sait s'il est digne d'amour ou de haine*, nobody knows whether he be deserving of love or hatred; *n'employez aucun de ces stratagèmes*, use none of these stratagems; *il ne plaît à personne*, he pleases nobody; *rien n'est plus charmant*, nothing is more charming; *je n'y pense nullement*, I do not think of it at all.

To exemplify the third, we say, *il n'y voit goutte*, he cannot see at all; *je n'en ai cueilli brin*, I did not gather a bit; *il ne dit mot*, he speaks not a word. But if to *mot* we join an adjective of number, we must add *pas*: as, *il ne dit pas un mot qu'il n'intéresse*, he speaks not a word but what is interesting; *dans ce discours, il n'y a pas trois mots à reprendre*; in that speech, there are not three words that are exceptionable. *Pas* is likewise used with the preposition *de*: as, *il ne fait pas de démarche inutile*, he does not take any useless step.

REMARK. If, after the sentences we have just mentioned, either the conjunction *que* or the relative pronouns *qui* or *dont* should introduce a negative sentence, then in this last *pas* and *point* are omitted: as, *je ne fais jamais d'excès que je n'en sois incommodé*, I never commit any excess without being ill after it; *je ne vois*

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*personne qui ne vous loue*, I see nobody but what commends you.

2dly. When two negatives are joined by *ni*: as, *je ne l'aime ni ne l'estime*, I neither love nor esteem him; and when the conjunction *ni* is repeated, either in the subject: as, *ni l'or ni la grandeur ne nous rendent heureux*, neither gold nor greatness can make us happy; or in the attribute: as, *il n'est ni prudent ni sage*, he is neither prudent nor wise; or in the regimen: as, *il n'a ni dettes ni procès*, he has neither debts nor lawsuits.

REMARK. *Pas* is preserved, when *ni* is not repeated, and serves only to unite two members of a negative sentence: as, *je n'aime point ce vain étalage d'érudition, prodigué sans choix et sans goût, ni ce luxe de mots qui ne disent rien*; I do not like that vain display of erudition, lavished without choice and without taste, nor that pomp of words which have no meaning.

3dly. With the verb which follows *que*, used instead of *pourquoi*, and with *à moins que*, or *si*, used instead of it: as, *que n'êtes-vous aussi posé que votre frère?* why are you not as sedate as your brother? *je ne sortirai pas, à moins que vous ne veniez me prendre*; I shall not go out, unless you come to fetch me: *je n'irai pas chez lui, s'il ne m'y engage*; I shall not go to his house, if he do not invite me.

4thly. With *ne que* used instead of *seulement*: as, *une jeunesse qui se livre à ses passions, ne transmet à la vieillesse qu'un corps usé*; youth which abandons itself to its passions, transmits to old age nothing but a worn-out body; when before the conjunction *que*, the word *rien* is understood: as, *il ne fait que rire*, he does nothing but laugh; or when that conjunction may be changed into *sinon*, or *si ce n'est*: as, *il ne tient qu'à vous de réussir*, the success wholly depends upon you; *trop de maîtres à la fois ne servent qu'à embrouiller l'esprit*, too many masters at once only serve to perplex the mind.

5thly. With a verb in the preterit, preceded by the conjunction *depuis que*, or by the verb *il y a*, denoting

a certain duration of time: as, *comment vous êtes-vous porté depuis que je ne vous ai vu?* how have you been since I saw you? *il y a trois mois que je ne vous ai vu,* I have not seen you for these three months.

REMARK. But they are not omitted, when the verb is in the present: as, *comment vit-il depuis que nous ne le voyons point?* how does he live now we do not see him? *il y a six mois que nous ne le voyons point,* we have not seen him these six months.

6thly. In phrases where the conjunction *que* is preceded by the comparative adverbs *plus, moins, mieux,* etc. or some other equivalent: as, *on méprise ceux qui parlent autrement qu'ils ne pensent,* we despise those who speak differently from what they think; *il écrit mieux qu'il ne parle,* he writes better than he speaks; *c'est pire qu'on ne le disoit,* it is worse than was said; *c'est autre chose que je ne croyois,* it is different from what I thought; *peu s'en faut qu'on ne m'ait trompé,* I have been very near being deceived.

7thly. In sentences united by the conjunction *que* to the verbs *douter, désespérer, nier* and *disconvenir*, forming a negative member of a sentence: as, *je ne doute pas qu'il ne vienne,* I doubt not that he will come; *ne désespérez pas que ce moyen ne vous réussisse,* do not despair of the success of these means; *je ne nie pas, or, je ne disconviens pas que cela ne soit,* I do not deny that it is so.

The Academy says, that, after the last two verbs, *ne* may be omitted: as, *je ne nie pas, or je ne disconviens pas que cela soit.*

8thly. With the verb united by the conjunction *que* to the verbs *empêcher* and *prendre garde*, meaning to take care: as, *j'empêcherai bien que vous ne soyez du nombre,* I shall prevent your being of the number; *prenez garde qu'on ne vous séduise,* take care that they do not corrupt you.

REMARK. The Academy observes that in the above acception, *prendre garde* is followed by a subjunctive; but when it means to reflect, we make use of the indicative, and of *pas* or *point*: as, *prenez garde que vous ne m'entendez pas,* mind, you do not understand what I



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9thly. With the verb united by the conjunction *que* to the verb *craindre*, and those of the same meaning, when we do not wish the thing expressed by the second verb: as, *il craint que son frère ne l'abandonne*, he is afraid his brother should forsake him; *je crains que mon ami ne meure*, I fear my friend will die.

But *pas* is not omitted, when we wish the thing expressed by the second verb: as, *je crains que mon père n'arrive pas*, I am afraid my father will not come.

10thly. With the verb which follows *de peur de*, *de crainte que*, in similar circumstances with *craindre*. Thus, when we say, *de crainte qu'il ne perde son procès*, we wish that he may gain it; and *de crainte qu'il ne soit pas puni*, we wish that he may be punished.

REMARK. In these phrases, *je crains que mon ami ne meure*, I am afraid my friend will die; *vous empêchez qu'on ne chante*, you prevent them from singing; the expression *ne* is not a negation; it is the *ne* or *quin* of the Latins introduced into our language, as may be seen by the English translation.

11thly. After *savoir*, whenever it has the meaning of *pouvoir*: as, *je ne saurois en venir à bout*, I cannot accomplish it. When it means *être incertain*, it is best to omit *pas* and *point*: as, *je ne sais où le prendre*, I do not know where to find him; *il ne sait ce qu'il dit*, he does not know what he says.

REMARK. But *pas* and *point* must be used when *savoir* is taken in its true meaning: as, *je ne sais pas le français*, I do not know French.

12thly. We also say, *ne vous déplaie, ne vous en déplaie*, by your leave, under favour.

*Plus* and *davantage* must not be used indifferently. *Plus* is followed by the preposition *de*, or the conjunction *que*: as, *il a plus de brillant que de solide*, he has more brilliancy than solidity; *il se fie plus à ses lumières qu'à celles des autres*, he relies more upon his own knowledge than upon that of others. *Davantage* is used alone and at the end of sentences: as, *la science est estimable, mais la vertu l'est davantage*; learning is estimable, but virtue is still more so.

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REMARK. Though *davantage* cannot be followed by the preposition *de*, it may be preceded by the pronoun *en*.

It is incorrect to use *davantage* for *le plus*. We must say, *de toutes les fleurs d'un parterre, l'anémone est celle qui me plaît le plus*; of all the flowers of a parterre, the anemone is that which pleases me most.

*Si, aussi, tant* and *autant*, are always followed by the conjunction *que*, expressed or understood. *Si* and *aussi* are joined to adjectives, adverbs and participles; *tant* and *autant* to substantives and verbs. *L'Angleterre n'est pas si grande que la France*, England is not so large as France; *il est aussi estimé qu'aimé*, he is as much esteemed as he is beloved; *elle a autant de beauté que de vertu*, she has as much beauty as virtue.

REMARK. *Autant* may, however, be substituted for *aussi*, when it is preceded by one adjective, and followed by *que* and another adjective: as, *il est modeste autant que sage*.

*Aussi* and *autant* are used in affirmative; *si* and *tant* in negative and interrogative sentences. The two last are, however, alone to be used in affirmative sentences, when they are put for *tellement*: as, *il est devenu si gros, qu'il a de la peine à marcher*; he is become so bulky that he can hardly walk; *il a tant couru qu'il en est hors d'haleine*, he has been running so fast that he is out of breath.

*Jamais* takes sometimes the preposition *à*: as, *soyez à jamais heureux*, be for ever happy; and *toujours* takes the preposition *pour*: as, *c'est pour toujours*, it is for ever.

## CHAPTER VIII.

### OF GRAMMATICAL CONSTRUCTION.

GRAMMATICAL construction is the order which the genius of a language has assigned, in speech, to the different sorts of words into which it is distinguished. Construction is sometimes mistaken for syntax; but there is this difference,

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the latter consists in the rules which we are to observe, in order to express the relations of words one to another; whereas grammatical construction consists in the various arrangements which are allowed while we observe the rules of syntax. Now this arrangement is irrevocably fixed, not only as phrases may be interrogative, imperative or expositive, but also as each of these kinds may be affirmative or negative.

In sentences simply interrogative, the subject is either a noun or pronoun.

If the subject be a noun, the following is the order to be observed: first, the noun, then the verb, then the corresponding personal pronoun, the adverb, if any, and the regimen in the simple tenses; in the compound tenses, the pronoun and the adverb are placed between the auxiliary and the participle: as, *les lumières sont-elles un bien pour les peuples? ont-elles jamais contribué à leur bonheur?* are sciences an advantage to nations? have they ever contributed to their happiness?

If the subject be a pronoun, the verb begins the series, and the other words follow in the order we have pointed out: as, *vous plairez-vous toujours à médire?* will you always take pleasure in slandering? *aurez-vous bientôt fini?* shall you have soon done?

*N. B.* When the verb is reflected, the pronoun forming the regimen begins the series, as may be seen in the first example, because this pronoun always preserves its place before the verb, except in sentences simply imperative.

In interrogative sentences, with negation, the same order is observed; but we place *ne* before the verb, and *pas* or *point* after the verb, in the simple tenses, and between the auxiliary and the participle in the compound tenses: as, *votre frère ne viendra-t-il pas demain?* will not your brother come to-morrow? *n'aurez-vous pas bientôt fini?* shall you not have soon done?

**REMARK.** There are in French several other ways of interrogating. 1st. With an absolute pronoun: as, *qui vous a dit cela?* or, *qui est-ce qui vous a dit cela?* who told you that? 2dly. With the demonstrative pronoun

*ce*: as, *est-ce vous?* is it you? *est-ce qu'il pleut?* does it rain? 3dly. With an interrogative adverb: as, *pourquoi ne vient-il pas?* why does he not come? *comment vous trouvez-vous?* How do you find yourself? Hence, we see that the absolute pronouns and the interrogative adverbs always begin the sentence; but the demonstrative pronoun always follows the verb.

The imperative mood is used when, in speaking, we command, exhort, entreat or forbid.

In sentences, simply imperative, the verb is always placed first, in the first and second persons; but in the third, it comes after the conjunction *que*, and the noun or pronoun: as, *allons là*, let us go there; *venez ici*, come here; *qu'ils y aillent*, let them go there; *que Pierre aille à Londres*, let Peter go to London. With negation, *ne* and *pas* are placed as in interrogative sentences.

For the place of the pronouns (see part II, chap. IV.)

Sentences are expositive, when we speak without either interrogating or commanding. The following is the order of the words in those which are affirmative: the subject, the verb, the adverb, the participle, the regimen: as, *un bon prince mérite l'amour de ses sujets et l'estime de tous les peuples*, a good prince deserves the love of his subjects, and the esteem of all nations; *César eût inutilement passé le Rubicon, s'il y eût eu de son temps des Fabius*; Cæsar would have crossed the Rubicon to no purpose, had there been Fabii in his time. The negative sentences differ from this construction, only as *ne* is always placed before the verb, and *pas* or *point*, either after the verb or between the auxiliary and the participle: as, *un homme riche ne fait pas toujours le bien qu'il pourroit*, a rich man does not always do all the good he might; *Cicéron n'eût pas peut-être été un si grand orateur, si le désir de s'élever aux premières dignités n'eût enflammé son âme*; Cicero would not perhaps have been so great an orator, had not the desire of rising to the first dignities inflamed his soul.

For the place of the pronouns as regimen (see part II, chap. IV.)

Sentences are either simple or compound. They are

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simple, when they contain only one subject and one attribute: as, *vous lisez*, you read; *vous êtes jeune*, you are young. They are compound, when they associate several subjects with one attribute, or several attributes with one subject, or several attributes with several subjects, or several subjects with several attributes.

This sentence: *Pierre et Paul sont heureux*, is compound by having several subjects; this, *cette femme est jolie, spirituelle et sensible*, is compound by having several attributes; and this other, *Pierre et Paul sont spirituels et savans*, is composed at once of several subjects and several attributes.

A sentence may be compound in various other ways; by the subject, by the verb, or by the attribute.

By the subject when this is restricted by an incidental preposition: as, *Dieu qui est bon*.

By the verb, when it is modified by some circumstances of time, order, etc. as, *Dieu qui est bon n'abandonne jamais*.

By the attribute, when this attribute is modified by a regimen which is itself restricted: as, *Dieu qui est bon n'abandonne jamais les hommes qui mettent sincèrement leur confiance en lui*.

These simple or compound sentences may be joined to others by a conjunction: as, *quand on aime l'étude, le temps passe sans qu'on s'en aperçoive*; when we love study, time flies without our perceiving it. The two partial phrases form here but one.

**RULE.** When a sentence is composed of two partial phrases, joined by a conjunction, harmony and perspicuity generally require the shortest to go first.

### EXAMPLES:

|                                                                                                                   |                                                                                                      |
|-------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|
| <i>Quand les passions nous quittent, nous nous flattons en vain que c'est nous qui les quittons;</i>              | When our passions leave us, we in vain flatter ourselves that it is we that leave them.              |
| <i>On n'est point à plaindre quand, au défaut de plaisirs réels, on trouve le moyen de s'occuper de chimères;</i> | He is not to be pitied, who, for want of real pleasures, finds means to amuse himself with chimeras. |

Periods result from the union of several partial phrases, the whole of which makes a complete sense. Periods, to be clear, require the shortest phrases to be placed first. The following example of this is taken from Fléchier.

*N'attendez pas, Messieurs,*

1. *Que j'ouvre une scène tragique;*
2. *Que je représente ce grand homme étendu sur ses propres trophées;*
3. *Que je découvre ce corps pâle et sanglant, auprès duquel fume encore la foudre qui l'a frappé;*
4. *Que je fasse crier son sang comme celui d'Abel, et que j'expose à vos yeux les images de la religion et de la patrie éplorée.*

This superb period is composed of four members, which go on gradually increasing. It is a rule not to give more than four members to a period, and to avoid multiplying incidental sentences. Obscurity in style is generally owing to those small phrases which divert the attention from the principal sentences, and make us lose sight of them.

The construction which we have mentioned is called direct or regular, because the words are placed in those sentences according to the order which we have pointed out. But this order may be altered in certain cases, and then we say that the construction is indirect or irregular. Now, it may be irregular, by inversion, by ellipsis, by pleonasm, or by syllepsis; these are what we call the four figures of words.

#### OF INVERSION.

*Inversion* is the transposition of a word into a place, different from that which is properly assigned to it. This ought never to be used except when it introduces more perspicuity, energy, or harmony into the language; for it is a defect in construction, whenever the relation subsisting between words is not easily perceived.

There are two kinds of inversion: one, which, by its

boldness, seems to be confined to poetry: the other, which is frequently employed even in prose.

We shall speak here of the latter kind only.

The following inversions are authorised by custom.

The subject by which a verb is governed may with propriety be placed after it: as, *tout ce que lui promet l'amitié des Romains*, all that the friendship of the Romans promises him.

REMARK. This inversion is a rule of the art of speaking and writing, whenever the subject is modified by an incidental sentence, long enough to make us lose sight of the relation of the verb governed to the subject governing.

2dly. The noun governed by the prepositions *de* and *à* may likewise be very properly placed before the verb; as, *d'une voix entrecoupée de sanglots, ils s'écrièrent*; in a voice interrupted by sobs, they exclaimed: *à tant d'injures qu'a-t-elle répondu?* to so much abuse, what answer did she give?

The verb is likewise elegantly preceded by the prepositions *après, dans, par, sous, contre*, etc. with their dependencies, as well as by the conjunctions *si, quand, parce que, puisque, quoique, lorsque*: as, *par la loi du corps, je tiens à ce monde qui passe*; by the law of the body, I am connected with this passing world: *puisque'il le veut, qu'il le fasse*; since he wishes it, let him do it.

#### OF THE ELLIPSIS.

*Ellipsis* is the omission of a word, or even several words which are necessary to make the construction full and complete. In order to form a good ellipsis, the mind must be able easily to supply the words omitted: as, *j'accepterois les offres de Darius si j'étois Alexandre; et moi aussi, si j'étois Parménion*. I would accept the offers of Darius, if I were Alexander; and so would I, if I were Parmenio. Here the mind easily supplies the words *je les accepterois* in the second member.

The ellipsis is very common in answers to interrogative sentences: as, *quand viendrez-vous? demain*; when will you come? to-morrow: that is, *je viendrai demain*.

In order to know whether an ellipsis be good, the words that are understood must be supplied. It is correct, whenever the construction completely expresses the sense denoted by the words which are supplied; otherwise, it is not exact.

OF THE PLEONASM.

*Pleonasm*, in general, is a superfluity of words: in order that this figure may be good it must be sanctioned by custom, which never authorizes its use but to give greater energy to language, or to express, in a clearer manner, the internal feeling with which we are affected. *Et que m'a fait à moi cette Troie où je cours? Je me meus. S'il ne veut pas vous le dire, je vous le dirai moi. Je l'ai vu de mes propres yeux. Je l'ai entendu de mes propres oreilles.* *A moi*, in the first sentence; *me*, in the second; *moi*, in the third; *de mes propres yeux*, in the fourth; and *de mes propres oreilles*, in the fifth, are employed merely for the sake of energy, or to manifest an internal feeling. But this manner of speaking is sanctioned by custom.

REMARK. We must not mistake for pleonasm those words which are merely expletive: as, *c'est une affaire où il y va du salut de l'état*, it is an affair in which the safety of the state is concerned; which is better than *c'est une affaire où il va*, etc. by omitting *y*, which is in reality useless on account of *où*: but this *y* is a mode of expression from which we are not allowed to deviate.

OF THE SYLLEPSIS.

The syllepsis is used whenever we make a word to relate more to the idea we have of it, than to the word with which it ought to agree.

There is syllepsis in these expressions: *il est onze heures, l'an mil sept cent quatre-vingt-dix-neuf*. When we make use of it, the mind, merely intent upon a precise meaning, pays no attention to either the number or the gender of *heure* and *an*.

There is likewise a syllepsis in these sentences: *je crains qu'il ne vienne; j'empêcherai qu'il ne vous nuise; j'ai peur*



*qu'il ne m'oublie*, etc. Full of a wish that the event may not take place, we are willing to do all we can; that nothing should present an obstacle to that wish. This is the cause of the introduction of the negative; and although it is not necessary to complete the sense, yet it must be preserved, as we have already mentioned.

There is again a syllepsis, and a very elegant one, in sentences like the following.

Racine has said :

Entre le *peuple* et vous, vous prendrez Dieu pour juge;  
 Vous souvenant, mon fils, que caché sous ce lin,  
 Comme *eux* vous fûtes pauvre, et comme *eux* orphelin.

The poet forgets that he has been using the word *peuple*; nothing remains in his mind but *des pauvres* and *des orphelins*, and it is with that idea of which he is full that he makes the pronoun *eux* agree. For the same reason, Bossuet and Mezengui have said, the former; *quand le peuple Hébreu entra dans la terre promise, tout y célébroit leurs ancêtres*; and the latter: *Moïse eut recours au Seigneur, et lui dit: que ferois-je à ce peuple? bientôt ils me lapideront.* *Leurs* and *ils* stand for *les Hébreux*.

## CHAPTER XII.

### OF GRAMMATICAL DISCORDANCES, AMPHIBOLOGIES, AND GALLICISMS.

We have chiefly to take notice of two vicious modes of construction, which are contrary to the principles we have laid down in the preceding chapters, viz. grammatical disagreements and amphibologies.

#### I.

In general, there is a discordance in language, when the words which compose the various members of a sentence or period do not agree with each other, either because their construction is contrary to analogy, or because they

bring together dissimilar ideas, between which the mind perceives an opposition, or can see no manner of affinity.

The following examples will serve to illustrate this. The sentence: *notre réputation ne dépend pas des louanges qu'on nous donne, mais des actions louables que nous faisons*, is not correct, because the first member being negative, and the second affirmative, cannot come under the government of the same verb. We ought to say: *notre réputation dépend, non des louanges qu'on nous donne, mais des actions, &c.* Our reputation depends, not upon the praises which are bestowed on us, but upon the praise-worthy actions which we perform.

This: *sa réponse est dictée, ainsi que son silence*, is also incorrect, because the participle *dictée* being feminine in the first member, cannot be understood as masculine in the second.

But the most common discordances are those which arise from the wrong use of tenses.

We find one of this kind in the sentences: *il regarde votre malheur comme une punition du peu de complaisance que vous avez eue pour lui, dans le temps qu'il vous pria*, etc. because the two preterits, definite and indefinite, cannot well agree together; it should be, *que vous étiez pour lui dans le temps qu'il vous pria*.

There is another in this sentence: *on en ressentit autant de joie que d'une victoire complète dans un autre temps*; because the verb cannot be understood after *que*, which serves for the comparison, when that verb is to be in a different tense; it should be: *on en ressentit autant de joie qu'on en auroit senti*, etc.

This line of Racine,

Le flot qui l'apporta recule épouvanté,

is also incorrect, because the form of the present cannot associate with that of the preterit definite; it should have been, *qui l'a apporté*.

## II.

Amphibology in language is when a sentence is so constructed as to be susceptible of two different interpretations:

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this must be carefully avoided. As we speak only to be understood, perspicuity is the first and most essential quality of language; we should always recollect that *what is not clearly expressed is not French.*

Amphibologies are occasioned, 1st. By the use of the moods and tenses. 2dly. By the personal pronouns *il, le, la*, etc. 3dly. By the possessive pronouns *son, sa, ses*, etc. 4thly. By nouns not being in the places they ought to occupy.

### EXAMPLE

#### *Of an Amphibology of the first kind.*

Qu'ai-je fait, *pour venir* accabler en ces lieux  
Un héros, sur qui seul j'ai pu tourner les yeux ?

*Pour venir* forms an amphibology, because we do not know whether it relates to the person who speaks, or to the person spoken to; it should have been, *pour que vous veniez.*

### EXAMPLE

#### *Of an Amphibology of the second kind.*

César voulut premièrement surpasser Pompée; les grandes richesses de Crassus lui firent croire qu'il pourroit partager la gloire de ces deux grands hommes.

This sentence is vicious in its construction; because the pronouns *il* and *lui* seem to relate to *César*, although the sense obliges us to refer them to *Crassus*.

### EXAMPLE

#### *Of an Amphibology of the third kind.*

Valère alla chez Léandre; il y trouva son fils.

The pronoun *son* is ambiguous, because we do not know to which it relates, to *Valère* or to *Léandre*.

### EXAMPLE

#### *Of an Amphibology of the fourth kind.*

J'ai envoyé les lettres que j'ai écrites à la poste.

*À la poste*, thus placed, is equivocal, because we do

not know whether it is meant that the letters have been written at the post-office, or sent to the post-office.

OF GALLICISM.

We have distinguished in our *Grammaire Philosophique et Littéraire*, four sorts of gallicisms: we shall only mention here those of construction.

The gallicisms of construction are, in general, irregularities and deviations from the customary rules of syntax: there are some, however, which are mere ellipses, and others which can only be attributed to the caprice of custom.

**GENERAL PRINCIPLE.** Every gallicism of construction which obscures the meaning of the sentence, ought to be condemned. Those only ought to be preserved which do not impair its perspicuity, by the irregularity of the construction, and which are, at the same time, sanctioned by long practice.

According to this principle, we now reject this elliptic gallicism, *et qu'ainsi ne soit*, meaning *ce que je vous-dis est si vrai que*, because it obscured the sentence, although it was sanctioned by usage. For instance: *j'étois dans ce jardin, et qu'ainsi ne soit, voilà une fleur que j'y ai cueillie*; that is, *et pour preuve de cela, voilà une fleur*, etc. which is not easy to be understood: for this reason, Molière and La Fontaine are, at least we think so, the last great writers that have used this expression.

One of the most common gallicisms is that in which we introduce the impersonal verb *il y a*, used for *il est*, *il existe*. These expressions: *il y avoit une fois un roi*, *il y a cent à parier contre un*, are gallicisms. There are two in the following sentence: *il n'y a pas jusqu'aux enfans qui ne s'en mêlent*, even children will meddle with it.

The verb *falloir* forms a sort of gallicism with the pronoun *en*, and then it is conjugated like pronominal verbs with the double pronouns *il se*: as, *il s'en faut*, *il s'en falloir*, etc. It then means *to be wanted*, and when preceded by an adverb of quantity, the first pronoun is

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omitted: *as, peu s'en faut, tant s'en faut.* These several manners of using the verb *falloir* will be found in the following sentences:

### EXAMPLES:

Il s'en faut bien qu'il soit aussi habile qu'il croit l'être,

*He is far from being so clever as he thinks.*

Peu s'en est fallu qu'il n'ait succombé dans cette entreprise,

*He was very near failing in that undertaking.*

Il ne s'en est presque rien fallu qu'il n'ait été tué,

*He was as near as possible being killed.*

Vous dites qu'il s'en faut vingt livres que la somme entière n'y soit, mais vous vous trompez, il ne peut pas s'en falloir tant;

*You say it wants twenty pounds to complete the sum, but you are mistaken, it cannot want so much.*

Son rhume est entièrement guéri, ou peu s'en faut;

*His cold is entirely well, or very near.*

Que s'en est-il fallu que ces deux amis ne se soient brouillés;

*How near were these two friends quarrelling.*

Je ne suis pas content de votre application à l'étude, tant s'en faut;

*I am not satisfied with your application to study, far from it.*

Tant s'en faut que cette comédie me plaise, elle me semble au contraire détestable;

*So far from this play pleasing me, I think it insufferable.*

Il s'en falloit beaucoup que je vous approuvasse dans cette circonstance,

*I was far from approving your conduct on that occasion.*

The sentences: *il n'est rien moins que généreux*, he is far from being generous; *vous avez beau dire*, you may say what you please, but, etc. *à ce qu'il me semble*, by what I can see, as the matter appears to me, etc. *nous voilà à nous lamenter*, we began to lament, here we are lamenting, crying, etc. *qu'est-ce que de nous!* what wretched beings we are! etc. etc. are also gallicisms.

The use which we make of the preposition *en*, in many sentences, is likewise another source of gallicisms; some of this kind will be found in the following expressions: *à qui en avez-vous?* whom are you angry with? *où en veut-il venir?* what does he aim at? what would he be at? *il lui en veut*, he wants to quarrel with

him, etc. The preposition *en* changes also, sometimes, the signification of verbs, and then gives rise to gallicisms.

The conjunction *que* produces as great a number of gallicisms: as, *c'est une terrible passion que le jeu*, gaming is a terrible passion: *c'est donc en vain que je travaille*, it is in vain, then, that I work: *ce n'est pas trop que cela*, that is not too much so: *il n'est que d'avoir du courage*, there is nothing like having courage.

Many others will be found in the use which we make of the prepositions *à, de, dans, après*, etc. but enough has been said on the subject.

Gallicisms are of very great use in the simple style; therefore La Fontaine and Mad. de Sévigné abound in them. The middling style has not so many, and we find but few in the solemn oratorical style, and these even of a peculiar nature. We shall here insert two examples of the gallicism in the sublime, both taken from the tragedy of Iphigenia, by Racine:

Avez-vous pu penser qu'au sang d'Agamemnon  
Achille préférât une fille sans nom,  
*Qui* de tout son destin ce qu'elle a pu comprendre,  
C'est quelle sort d'un sang, etc.

And

*Je ne sais qui m'arrête* et retient mon courroux,  
*Que* par un prompt avis de tout ce qui se passe  
*Je ne coure* des dieux divulguer la menace.

In the first sentence, *qui* is the subject, though without relating to any verb; and in the second, *je ne sais qui m'arrête, que je ne coure*, is contrary to the rules of common construction. "But," says Vaugelas, "these extraordinary phrases, far from being vicious, possess the more beauty as they belong to a particular kind of language."

## FREE EXERCISES.

## I.

## MADAME DE MAINTENON TO HER BROTHER.

We can only be 1 unhappy by our own fault; this shall always be my text, and my reply to your lamentations. Recollect 2, my dear brother, the voyage to America, the misfortunes of our father, of our infancy and our youth 3; and you will bless Providence instead of murmuring against fortune. Ten years ago, we were both very far (below our present situation 4); and our hopes were so feeble 5, that we limited our wishes to an (income of three thousand livres 6). At present we have four times that sum 7, and our desires are not yet satisfied! we enjoy the happy mediocrity which you have so often extolled 8; let us be content. If possessions 9 come to us, let us receive them from the hand of God, but (let not our views be 10) too extravagant 11. We have (every thing necessary 12) and comfortable 13; all the rest is avarice 14; all these desires of greatness spring from 15 a restless heart. Your debts are all paid, and you may live elegantly 16, without contracting more 17. What have you to desire? must 18 schemes 19 of wealth and ambition occasion 20 the loss of your repose and your health? read the life of St. Louis, you will see how unequal 21 the greatness of this world is to the desires of the human heart; God only can satisfy them 22. I repeat it, you are only unhappy by your

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1 On ne être . . . que. 2 Songer à. 3 The misfortunes of our infancy and those of our, etc. 4 Du point où nous sommes aujourd'hui. 5 Si peu de chose. 6 Trois mille livres de rente. 7 That sum, en . . . plus. 8 Have so often extolled, vanter si fort, ind-2. 9 Possessions, biens. 10 Let us not have views. 11 Trop vaste. 12 Le nécessaire. 13 Le commode. 14 Avarice, cupidité. 15 Spring from, partir du vide de. 16 Déli cieusement. 17 Contracting more, en faire de nouvelles. 18 Must, faut-il que. 19 Projet. 20 Occasion, coûter, subj-1. 21 Un-

own fault. Your uneasiness 23 destroys your health, which you ought to preserve, if it were 24 only because I love you. Watch 25 your temper 26: if you can render it less splenetic 27 and less gloomy, (you will have gained a great advantage 28.) This is not the work of reflection only; exercise, amusement, and a regular life, (are necessary for the purpose 29.) You cannot think well (whilst your health is affected 30;) when the body is debilitated 31, the mind is without vigour. Adieu! write to me more frequently, and in a style less gloomy.

## II.

## THE CONVERT.

## AN EASTERN TALE.

Divine mercy 1 had brought a vicious man into a society of sages, whose morals were holy and pure. He was affected by their virtues; it was not long 2 before 3 he imitated them and lost his old habits: he became just, sober, patient, laborious and benevolent. His deeds nobody could deny, but they were attributed 4 to odious motives. They praised his good actions, without loving his person: they would always judge him by what he had been, not by what he was become. This injustice filled him with grief; he shed tears in the bosom of an ancient sage, more just and more humane than the others. "O my son," said the old man to him, "thou art better than thy reputation; be thankful to God for it. Happy the man who can say, my enemies and my rivals censure in me vices of which I am not guilty. What matters 5 it, if thou art good, that men per-

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*equal, au-dessous de. 22 Satisfy them, le rassasier. 23 Uneasiness, inquiétude, pl. 24 If it were, quand ce être, cond-1. 25 Travailler sur. 26 Humeur. 27 Bilioux. 28 Ce être un grand point de gagné. 29 Il faut de. 30 Tant que vous se porter mal. 31 Debilitated, dans l'abattement.*

1 Miséricorde. 2 Ne pas tarder. 3 A inf-1. 4 On donner des motifs. 5 Importer.



"accuse thee, as wicked? Hast thou not, to comfort thee, the two best witnesses of thy actions, God and thy conscience."

SAINT-LAMBERT.

Mr. de Montausier has written a letter to Monseigneur upon the taking of Philipsbourg; which very much pleases me. "Monseigneur; I do not compliment you on the capture of Philipsbourg; you had a good army, bombs, cannon, and Vauban: neither shall I compliment you upon your valour; for that is an hereditary virtue in your family. But I rejoice that you are liberal, generous, humane, and that you know how to recompense the services of those who behave well: it is for this that I congratulate you."

SÉVIGNÉ.

### III.

#### THE GOOD MINISTER.

##### AN EASTERN TALE.

The great Aaron Raschid began to suspect that his vizir Giafar was not deserving of the confidence which he had reposed in him. The women of Aaron, the inhabitants of Bagdad, the courtiers, the dervises, censured the vizir with bitterness. The calif loved Giafar; he would not condemn him upon the clamours of the city and the court; he visited his empire; every where he saw the land well cultivated, the country smiling, the cottages opulent, the useful arts honoured, and youth full of gaiety. He visited his fortified cities and sea-ports: he saw numerous ships, which threatened the coasts of Africa and of Asia; he saw warriors disciplined and content; these warriors, the seamen and the peasantry, exclaimed: "O God, pour thy blessings upon the faithful, by giving them a calif like Aaron, and a vizir like Giafar." The calif, affected by these exclamations, enters a mosque, falls upon his knees, and cries out: "Great God, I return thee thanks; thou hast given

"me, a vizir of whom my courtiers speak ill and my people speak well."

SAINT-LAMBERT.

Providence conducts us with so much goodness through the different periods of our life, that we (do not perceive our progress. 1.) This loss takes place gently 2, it is imperceptible, it is the shadow of the sun-dial whose motion we do not see. If, at twenty years of age, we could see, 3 in a mirror, the face we shall have at three-score, we (should be shocked at the contrast 4,) and terrified at our own figure; but it is day by day that we advance: we are to-day as we were yesterday, and shall be to-morrow as we are to-day; so we go forward without perceiving it, and this is a miracle of that Providence which I adore.

SÉVIGNÉ.

#### IV.

#### THE MAGNIFICENT PROSPECT.

This beautiful house was on the declivity of a hill, from whence you beheld the sea, sometimes clear and smooth as glass, sometimes idly 1. irritated against the rocks on which it broke, bellowing 2 and swelling its waves like mountains. On another side was seen a river, in which were islands bordered with blooming limes, and lofty poplars which raised their proud heads to the very clouds. The several channels, which formed those islands, seemed sporting 3 in the plain. Some rolled their limpid waters with rapidity; some had a peaceful and still course; others, by long windings, ran back again, to re-ascend as it were to their source, and seemed not to have power to leave these enchanting borders. At a distance were seen hills and mountains, which were lost in the clouds,

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1. Ne le sentir quasi pas. 2. Va doucement. 3. On nous faire voir. 4. Tomber à la renverse.

1. Follement, 2. En gémir. 3. Se jouer.

and formed, by their fantastic figure, as delightful a horizon (as the eye could wish to behold 4). The neighbouring mountains were covered with verdant (the branches, 5) hanging in festoons; the grapes, brighter than purple, could not conceal themselves under the leaves and the vine 6 was overloaded with its fruit. The fig, the olive, the pomegranate, and all other trees, overspread the plain, and made it one large garden.

FÉNÉLON.

Long hopes wear out 7 joy, as long maladies wear out pain.

All philosophic systems are only good when one (has no use for them 8).

SÉVIGNÉ.

## V.

### A GENERAL VIEW OF NATURE.

With what magnificence does nature shine upon earth! A pure light, extending from east to west, gilds successively the two hemispheres of this globe; an element, transparent and light, surrounds it; a gentle fecundating heat animates, gives 2 being to the seeds of life; salubrious running streams contribute to their preservation and growth; eminences diversified over the level land, arrest the vapours of the air, make these springs inexhaustible and always new; immense cavities made to receive them to divide the continents. The extent of the sea is as great as that of the earth: it is not a cold, barren element; it is a new empire as rich, as populous as the first. The finger of God has marked their boundaries.

The earth, rising above the level of the sea, is secure 3 from its eruptions: its surface enamelled with flowers, adorned with ever-springing verdure, peopled with thou-

4 A souhait pour le plaisir de. 5 Pampre, m. 6 Vigne, f.  
7 User. 8 N'en avoir que faire.  
1 Ne briller pas. 2 Faire éclore. 3 A l'abri de.

sands and thousands of species of different animals, is a place of rest, a delightful abode, where man, placed in order to second nature, presides over all beings. The only one among them all, capable of knowing and worthy of admiring, God has made him spectator of the universe, and a witness of his wonders. The divine spark with which he is animated, enables him to participate in the divine mysteries: it is by this light that he thinks and reflects; by it he sees and reads in the book of the universe, as in a copy of the Deity.

Nature is the exterior throne of the divine Majesty: the man who contemplates, who studies it, rises by degrees to the interior throne of Omnipotence. Made to adore the Creator, the vassal of heaven, sovereign of the earth, he ennobles, peoples, enriches it; he establishes among living beings order, subordination, harmony: he embellishes nature herself; he cultivates, extends and polishes it; lops off the thistle and the briar, and multiplies the grape and the rose.

BUFFON.

#### IV.

#### ANOTHER GENERAL VIEW OF NATURE.

Trees, shrubs and plants are the ornaments and clothing 1 of the earth. Nothing is so melancholy 2 as the prospect of a country naked and bare 3, exhibiting to the eye nothing but stones, mud and sand. But, vivified by nature, and clad 4 in its nuptial robe, amidst the course of streams and the singing of birds, the earth presents to man, in the harmony of the three kingdoms, a spectacle full of life, of interest and charms, the only spectacle in the world of which his eyes and heart are never weary 5.

The more a (contemplative man's soul is fraught with sensibility 6), the more he yields to the ecstasies which this harmony produces in him. A soft and deep melancholy

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1 Vêtement. 2 Triste. 3 Pelé. 4 Revêtu. 5 Se lasser.  
6 Contemplateur avoir l'âme sensible.

then takes possession of his senses, and, in an intoxication of delight, he loses himself in the immensity of that beautiful system, with which he feels himself identified. Then every particular object escapes him; he sees and feels nothing but in the whole. Some circumstance must contract his ideas and circumscribe his imagination, before he can observe by parcels that universe which he was endeavouring to embrace.

J. J. ROUSSEAU.

## VII.

### CULTIVATED NATURE.

How beautiful is cultivated nature! How, by the labours of man, how brilliant it is, and how pompously adorned! He himself is its chief ornament, its noblest part: by multiplying himself, he multiplies the most precious germe; she also seems to multiply with him: by his art, he (brings forth to view <sup>1</sup>) all that she concealed in her bosom. How many unknown treasures! What new riches! Flowers, fruits, seeds brought to perfection, multiplied to infinity; the useful species of animals transported, propagated, increased without number; the noxious species reduced, confined, banished: gold, and iron more necessary than gold, extracted from the bowels of the earth; torrents confined <sup>3</sup>, rivers directed, contracted <sup>4</sup>; the sea itself subjected, explored <sup>5</sup>, crossed, from one hemisphere to the other; the earth accessible in every part, and every where rendered equally cheerful and fruitful: in the vallies, delightful meadows; in the plains, rich pastures and still richer harvests; hills covered with vines and fruits; their summits crowned with useful trees and young forests; deserts changed into cities inhabited by an immense population, which, continually circulating, spreads itself from these centers to their extremities; roads opened and frequented, communications

7 Pour qu'il.

1 Mettre au jour. 2 Recueillir. 3 Contenir. 4 Resserrer.  
5 Reconnaître.

established every where, as so many witnesses of the strength and union of society; a thousand other monuments of power and glory sufficiently demonstrate that man, possessing dominion over the earth, has changed, renewed the whole of its surface, and that, at all times, he shares the empire of it with nature.

## VIII.

## THE SAME SUBJECT CONTINUED.

However, man only reigns by right of conquest: he rather enjoys than possesses, and he can preserve only by means of continual labour. If this ceases, every thing droops, every thing declines, every thing changes and again returns <sup>1</sup> under the hand of nature; she reassumes her rights, erases the work of man, covers with dust and moss his most pompous monuments, destroys them in time, and leaves him nothing but the regret of having lost, through his fault, what his ancestors had conquered by their labours. Those times, in which man loses his dominion, those barbarous <sup>2</sup> ages, during which every thing is seen to perish, are always preceded by war, and accompanied by scarcity and depopulation. Man, who can do nothing but by number, who is strong only by union, who can be happy only by peace, is mad enough to arm himself for his misery, and to fight for his ruin. Impelled by an insatiable thirst of having, blinded by ambition still more insatiable, he renounces all the feelings of humanity, turns all his strength against himself, seeks mutual destruction, actually <sup>3</sup> destroys himself; and, after these periods of blood and carnage, when the smoke of glory has vanished, he contemplates, with a sad eye, the earth wasted, the arts buried, nations scattered, the people weakened, his own happiness ruined, and his real power annihilated.

BUFFON.

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<sup>1</sup> Rentrer.    <sup>2</sup> De barbarie.    <sup>3</sup> Et effet.

## IX.

## INVOCATION TO THE GOD OF NATURE.

Almighty God! whose presence alone supports nature and maintains the harmony of the laws of the universe: Thou, who, from the immoveable throne of the empyrean, seest the celestial spheres roll under thy feet, without shock or confusion; who, from the bosom of repose, reproducest every moment their immense movements, and alone governest, in profound peace, that infinite number of heavens and worlds; restore, restore at length, tranquillity to the agitated earth! let it be silent, at thy voice; let discord and war cease their proud clamours! God of goodness, author of all beings, thy paternal eye takes in <sup>1</sup> all the objects of the creation: but man is thy chosen being; thou hast illumined <sup>2</sup> his soul with a ray of thy immortal light; complete the measure of thy kindness by penetrating his heart with a ray of thy love: this divine sentiment, diffusing itself every where, will reconcile opposite natures; man will no longer dread the sight of man; his hand will no longer wield the murderous steel <sup>3</sup>; the devouring flames of war will no longer dry up <sup>4</sup> the sources of population: the human species, now weakened, mutilated, mowed down in the blossom, will spring anew <sup>5</sup> and multiply without number; nature, overwhelmed under the weight of scourges <sup>6</sup>, will soon reassume, with a new life, its former fruitfulness; and we, beneficent God, will second it, we will cultivate it, we will contemplate it incessantly, that we may every moment offer thee a new tribute of gratitude and admiration.

BUFFON.

## X.

Happy they who are disgusted with <sup>1</sup> turbulent pleasures,

<sup>1</sup> Embrasser. <sup>2</sup> Eclairer. <sup>3</sup> Le fer... armer sa main. <sup>4</sup> Tarir.  
<sup>5</sup> Germer de nouveau. <sup>6</sup> Fléau.

<sup>1</sup> Se dégouter de.

and know how to be contented <sup>2</sup> with the sweets of an innocent life! Happy they who delight in being instructed <sup>3</sup>, and who take a pleasure <sup>4</sup> in storing their minds with knowledge! Wherever adverse fortune may throw them, they always carry entertainment with them; and the disquiet which preys upon others, even in the midst of pleasures, is unknown to those who can employ themselves in reading. Happy they who love to read, and are not like me deprived of the ability. As these thoughts were revolving in my mind, I went into a gloomy forest, where I immediately perceived an old man holding a book in his hand. The forehead of this sage was large, bald, and a little wrinkled: a white beard hung down to his girdle; his stature was tall and majestic; his complexion still fresh and ruddy, his eyes lively and piercing, his voice sweet, his words plain and charming. I never saw so venerable an old man. He was a priest of Apollo, and officiated <sup>5</sup> in a marble temple, which the kings of Egypt had dedicated to that God in this forest. The book which he held in his hand was a collection of hymns in honour of the Gods. He accosted me in a friendly manner, and we discoursed together. He related things past so well, that they seemed present, and yet with such brevity that his accounts never tired me. He foresaw the future by his profound knowledge, which made him know men, and the designs of which they are capable. With all this wisdom he was cheerful and complaisant, and the sprightliest youth has not so many graces as this man had at so advanced an age. He accordingly loved young men when they were teachable <sup>6</sup>, and had a taste for study and virtue.

FÉNÉLON.

## XI.

## THOUGHTS ON POETRY.

Wherever I went, I found that poetry was considered as the (highest learning <sup>1</sup>), and regarded with a veneration

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<sup>2</sup> Se contenter de.    <sup>3</sup> S'instruire.    <sup>4</sup> Se plaire.    <sup>5</sup> Servir.  
<sup>6</sup> Docile.

<sup>1</sup> Partie la plus sublime de la littérature.



(somewhat approaching to 2) that which men would pass to angelic nature.

It yet fills me with wonder that, in almost all countries, the most ancient poets are considered as the best; whether (it be that 3) every kind of knowledge is an acquisition gradually attained, and poetry is a gift conferred at once; or that the first poetry of every nation surprised them as a novelty, and retained the credit by consent, which it received by accident at first; or whether, as the province 4 of poetry is to describe nature and passion, which are always the same, the first writers (took possession 5) of (the most striking objects for description 6), and (the most probable occurrences for fiction 7), and left nothing to those that followed them, but transcription 8 of the same events, and new combinations 9 of the same images. Whatever be the reason, it is commonly observed that the early writers are in possession of nature, and their followers 10 of art; that the first excel in strength and invention, and the latter in elegance and refinement.

I was desirous to add my name to this illustrious fraternity 11. I read all the poets of Persia and Arabia, and was able to repeat by memory the volumes that are suspended in the mosque of Mecca. But I soon found that no man was ever great by imitation. My desire of excellence 12 impelled 13 me to transfer 14 my attention to nature and to life 15. Nature was to be my subject, and men to be my auditors: I could never describe what I had not seen: I could not hope (to move those with delight or terror 16), whose interests and opinions I did not understand 17.

2 Qui tenoit de. 3 Cela vienne de ce que. 4 But. 5 S'emparer. 6 Objets qui fournissoient les plus riches descriptions. 7 Evénemens qui prêtoient le plus à la fiction: 8 De copier. 9 Faire de nouvelles combinaisons. 10 Successeurs. 11 Famille. 12 Exceller. 13 Engager. 14 Reporter... sur. 15 Tableau de la vie. 16 Réveiller le plaisir ou la terreur dans ceux. 17 Ne connoître ni.

## XII.

## THE SAME SUBJECT CONTINUED.

Being now resolved to be a poet, I saw every thing (with a new purpose 18); my sphere of attention was suddenly magnified: no kind of knowledge (was to be overlooked 19.) I ranged mountains and deserts for 20 images and resemblances, and (pictured upon my mind 21) every tree of the forest and flower of the valley. I observed with equal care the crags of the rock and the pinnacles of the palace. Sometimes, I wandered along the mazes of the rivulet, and sometimes watched the changes of the summer-clouds. To a poet nothing can be useless. Whatever is beautiful, and whatever is dreadful, must be familiar to his imagination: he must (be conversant 22) with all that (is awfully vast or elegantly little 23). The plants of the garden, the animals of the wood, the minerals of the earth, and the meteors of the sky, must all concur to store his mind with inexhaustible variety; for every idea is useful for the (enforcement or decoration 24) of moral or religious truth; and he who knows most, will have most power 25 of diversifying his scenes 26, and gratifying his reader with remote illusions and unexpected instruction.

(All the appearances of nature I was, therefore, careful to study 27), and every country which I have surveyed has contributed something to my poetical powers.

In so wide a survey, interrupted the prince, you must surely have left much unobserved. I have lived, till now, within the circuit of these mountains, and yet cannot walk abroad without the sight of something which I had never beheld before, or never heeded 28.

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18. Sous un nouveau jour. 19 Je ne devois négliger. 20 Pour recueillir. 21 Pénétrer mon esprit du tableau de. 22 Bien connoître. 23 Étonné par sa grandeur, ou charme par son élégante petitesse. 24 Fortifier ou embellir. 25 Ressources pour. 26 Tableau. 27 Etudier avec soin toutes les, etc, 28 Remarquer.

## XIII.

## THE SAME SUBJECT CONTINUED.

The business of a poet, said Imlac, is to examine, not the individual, but the species, to remark general properties and (large appearances 29): he does not number the streaks of a tulip, or describe the different shades in the verdure of the forest. He is to exhibit, in his portraits of nature, such prominent and striking features, as 30 recal the original to every mind; and must neglect the minuter discriminations 31, which one may have remarked, and another neglected; for those characteristics 32 which are alike obvious 33 to vigilance 34 and carelessness 35.

But the knowledge of nature is only half 36 the task of a poet: he must be acquainted likewise with all the modes 37 of life. His character requires that he estimate 38 the happiness and misery of every condition; observe the power of all the passions, in all their combinations, and trace the changes 39 of the human mind, as they are modified by various institutions, and accidental influences of climate or custom; from the sprightliness of infancy to the despondence of decrepitude. He must divest himself 40 of the prejudices of his age or country; he must consider right and wrong 41 in their abstracted and variable state 42; he must disregard present laws and opinions, and rise to general and transcendental truths, which will always be the same: he must, therefore, (content himself with the slow progress of his name 43), condemn the applause of his own time, and commit his claims to the justice of posterity.

29 Considérer les objets en grand. 30 De ces traits saillans et frappans qui, etc. 31 Ces petits détails. 32 Pour s'appliquer à caractériser, etc., etc. 33 Frappe également. 34 Un observateur. 35 Esprit insouciant. 36 The half of. 37 Tous les différens aspects. 38 Apprécier. 39 Suivre les vicissitudes. 40 Se dépouiller. 41 Ce qui est juste ou injuste. 42 Abstraction faite de ces divers préjugés. 43 Se résigner à voir son nom percer difficilement.

He must write as the interpreter of nature and the legislator of mankind, and consider himself as presiding 44 over the thoughts and manners of future generations, as a being superior to time and place.

His labour is not yet at an end: he must know many languages and many sciences; and, that his style may be worthy of his thoughts, must, by incessant practice, familiarize to himself every delicacy of speech and grace of harmony.

S. JOHNSON.

XIV.

First follow nature, and your judgment frame  
By her just standard, which is still the same:  
Unerring nature, still divinely bright,  
One clear, unchang'd, and universal light,  
Life, force and beauty, must to all impart; 1  
At once the source, and end, and test of art. 2  
Art, from that fund, each just supply provides;  
Works without show, and without pomp presides:  
In some fair body thus th' informing soul  
With spirit feeds, with vigour fills the whole,  
Each motion guides, and every nerve sustains;  
Itself-unseen, but in th' effect remains. 3  
Some, to whom heav'n in wit has been profuse,  
Want as much more to turn it to its use:  
For wit and judgment often are at strife,  
Tho' meant each others aid, like man and wife. 4

44. Influencer.

1 Light, clear, immutable and universal nature, which never errs, and shines always with a divine splendour, must impart to all she does, life, force and beauty.

2 She is at once the source, etc.

3 So in a fair body, unseen itself, but always sensible by its effects, the soul, continually acting, feeds the whole with spirits, fills it with vigour, guides every motion of it, and sustains every nerve.

4 Some to whom heaven has given wit with profusion, want as much yet, to know the use they ought to make of it; for wit and judgment, though made, like man and wife, to aid each other, are often in opposition.

'Tis more to guide, than spur the Muses steed;  
Restrain his fury, than provoke his speed: 5  
The winged courser, like a gen'rous horse,  
Shows most true mettle, when you check its course: 6

POPE.

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5 It is more difficult to guide than spur the courser of the Muses, and to restrain its ardour than provoke its impetuosity.

6 The winged courser is like a generous horse: the more we strive to stop it in its rapid course, the more it shows unconquerable vigour.

MODELS OF PHRASES ON THE PRINCIPAL DIFFICULTIES OF  
THE FRENCH LANGUAGE.

*Sur les Collectifs Partitifs.*

La plupart des fruits verts  
sont d'un goût austère.

La plupart des gens ne se con-  
duisent que par intérêt.

La plupart du monde se  
trompe.

Il méprise par philosophie les  
honneurs que la plupart du  
monde recherche.

Il devoit me fournir tant  
d'arbres; mais j'en ai rejeté la  
moitié qui ne valoit rien.

Un grand nombre de specta-  
teurs ajoutoit à la beauté du  
spectacle.

Toute sorte de livres ne sont  
pas également bons.

Beaucoup de personnes se sont  
présentées.

Bien des personnes font des  
principes à leur fantaisie.

*Sur quelques verbes qu'on ne  
peut conjuguer avec Avoir,  
sans faire des barbarismes.*

Il lui est échu une succession  
du chef de sa femme.

Il est bien déchu de son crédit.

Ne sommes-nous pas convenus  
du prix?

N'est-il pas intervenu dans  
cette affaire comme il l'avoit  
promis?

Il est survenu à l'improviste.

La neige qui est tombée ce  
matin a adouci le temps.

Que de neige il est tombé ce  
matin!

Toutes les dents lui sont tom-  
bées.

*On the Collective Partitives.*

The greater part of green fruit  
is of a harsh taste.

The major part of society are  
guided only by interest.

The greater part of mankind  
live in error.

As a true philosopher he de-  
spises those honours which man-  
kind in general court.

He was to furnish me so many  
trees, but I refused half of them  
which were good for nothing.

A considerable number of  
spectators added to the splen-  
dour of the scene.

Every kind of books are not  
equally good.

Many people present them-  
selves.

Many persons form principles  
to themselves, according to their  
fancy.

*On some Verbs which cannot be  
conjugated with the verb  
Avoir, without making bar-  
barous phrases.*

An estate fell to him in right  
of his wife.

He has lost much of his credit.

Have we not agreed about the  
price?

Did he not interfere in that  
affair as he had promised?

He came up unawares.

The snow which fell this  
morning has softened the wea-  
ther.

How much snow has fallen  
this morning!

All his teeth have fallen out.

Ce propos n'est pas tombé à terre.

Êtes-vous allé voir votre ami?

Ils sont arrivés à midi et sont repartis de suite.

Ces fleurs sont à peine écloses.

Il est né de parens vertueux, qui n'ont rien négligé pour son éducation.

Mademoiselle votre sœur est-elle rentrée?

Madame votre mère n'est-elle pas encore venue?

*Sur les Mots de Quantité.*

Il a beaucoup d'esprit, mais encore plus d'amour-propre.

Il a assez d'argent pour ses menus-plaisirs.

Il y avoit bien du monde à l'Opéra.

Il y avoit hier au Parc je ne sais combien de gens.

Il boit autant d'eau que de vin.

Il a tant d'amis qu'il ne manquera de rien.

Personne n'y a plus d'intérêt que lui.

Il n'a pas plus d'esprit qu'il n'en faut.

Trop de loisir perd souvent la jeunesse.

J'y ai bien moins d'intérêt que vous.

*Sur les Pronoms personnels.*

Sois et te retire.

Cours vite et ne t'amuse point.

Il dit aujourd'hui une chose, et demain il se démentira.

Il s'est démenti lui-même.

That remark was not allowed to escape.

Have you been to see your friend?

They arrived at noon and set out again immediately.

These flowers are scarcely blown.

He was born of virtuous parents, who bestowed on him the best education.

Is your sister returned?

Is not your mother come yet?

*On Words of Quantity.*

He has a great deal of sense, but still more vanity.

He has sufficient pocket-money.

There were a great many people at the Opera.

There were I do not know how many people in the Park yesterday.

He drinks as much water as wine.

He has so many friends that he will want for nothing.

Nobody has more interest there than he.

He is not overburdened with sense.

Too much leisure time is frequently the destruction of youth.

I am much less concerned in it than you.

*On the Personal Pronouns.*

Go out and retire.

Go quick and do not loiter.

He advances a thing to-day, and will contradict himself to-morrow.

He has contradicted himself.

La jeunesse est naturellement emportée; elle a besoin de quelque entrave qui la retienne.

Il ne peut voir personne dans la prospérité sans lui porter envie.

Ce que vous me dites est une énigme pour moi.

C'est un homme extrême en tout; il aime et il hait avec fureur.

Si vous n'y avez jamais été, je vous y menerai.

Je l'ai connu doux et modeste; il s'est bien gâté dans le commerce de ses nouveaux amis.

Elle n'est pas encore revenue du saisissement que lui causa cette nouvelle.

Il menace de l'exterminer, lui et toute sa race.

Si vous n'avez que faire de ce livre-là, prêtez-le-moi.

Je lui avais envoyé un diamant, il l'a refusé, je le lui ai renvoyé.

Il apprend facilement et oublie de même.

Je lui pardonne facilement d'avoir voulu se faire auteur, mais je ne saurois lui pardonner toutes les puerilités dont il a farci son livre.

Je me plains à vous de vous-même.

Si vous ne voulez pas être pour lui, au moins ne soyez pas contre.

Quand sera-ce que vous viendrez nous voir?

*Sur soi, lui, soi-même et lui-même.*

Quand on a pour soi le témoignage de sa conscience, on est bien fort.

L'estime de toute la terre ne

Youth is naturally hasty; it needs some bridle to restrain it.

He can see the prosperity of nobody, without envying them.

What you tell me is a perfect riddle to me.

He is a man that carries every thing to excess; he is alike violent in his love and in his hatred.

If you have never been there, I will take you.

I knew him when he was mild and modest; he has been much corrupted by associating with his new acquaintances.

She is not yet recovered from the consternation into which that intelligence threw her.

He threatens to exterminate him and all his family.

If you have done with this book, lend it me.

I had sent him a diamond, and he refused it, but I sent him it back again.

He learns easily and forgets the same.

I can easily pardon him for having attempted to turn author, but I cannot pardon him all the absurdities with which he has filled his book.

I complain to you of yourself.

If you will not be for him, at least do not be against him.

When will you come to see us?

*On soi, lui, soi-même and lui-même.*

The approbation of our conscience imparts great courage.

The good opinion of the



sert de rien à un homme qui n'a pas le témoignage de sa conscience pour lui.

Un homme fait mille fautes, parce qu'il ne fait point de réflexions sur lui.

On fait mille fautes, quand on ne fait aucune réflexion sur soi.

Il aime mieux dire du mal de lui, que de n'en point parler.

L'égoïste aimera mieux dire du mal de soi que de n'en point parler.

On a souvent besoin d'un plus petit que soi.

Un prince a souvent besoin de beaucoup de gens plus petits que lui.

C'est un bon moyen des'élever soi-même que d'exalter ses pareils; et un homme adroit s'élève ainsi lui-même.

#### *Sur les Pronoms Relatifs.*

Il n'y a rien si capable d'effémurer le courage que l'oisiveté et les délices.

Il faut empêcher que la division qui est dans cette famille n'éclate.

Il y a bien des événemens que l'on suppose qui se passent pendant les entr'actes.

Je le trouvai qui s'habilloit.

Qui le tirera de cet embarras, le tirera d'une grande misère.

Ceux - là sont véritablement heureux qui croient l'être.

Il n'y a que la vertu qui puisse rendre un homme heureux en cette vie.

Il n'y a règle si générale qui n'ait son exception.

C'est un orateur qui se pos-

whole world is of no use to a man who has not the approbation of his own conscience.

A man commits a thousand faults, because he does not reflect on future consequences.

We commit a thousand faults, when we neglect to reflect on ourselves.

He had rather speak ill of himself than not talk of himself at all.

The egotist prefers speaking ill of himself rather than not be the subject of his own conversation.

We frequently want the assistance of one who is below ourselves.

A prince frequently needs the assistance of many persons inferior to himself.

It is an excellent method of exalting ourselves to exalt our equals, and a man of address by this means exalts himself.

#### *On the Relative Pronouns.*

Nothing is so suited to enervate the mind as idleness and pleasure.

The dissention in that family must be prevented from becoming public.

There are many events in a piece which are supposed to happen between the acts.

I found him dressing.

Whoever extricates him from this difficulty, will relieve him from much distress.

Those are really happy who think themselves so.

Virtue alone can render a man happy in this life.

There is no rule so general but it admits of exceptions.

He is an orator who is master

sède et qui ne se trouble jamais.

Il n'y a pas dans le cœur humain de repli que Dieu ne connoisse.

On n'a trouvé que quelques fragmens du grand ouvrage qu'il avoit promis.

La faute que vous avez faite est plus importante que vous ne pensez.

Les premières démarches qu'il fait dans le monde ont beaucoup d'influence sur le reste de la vie.

Cette farce est une des plus risibles qu'on ait encore vues.

Amassez-vous des trésors que les vers et la rouille ne puissent point gâter, et que les voleurs ne puissent point dérober.

L'incertitude où nous sommes de ce qui doit arriver, fait que nous ne saurions prendre des mesures justes.

Je m'étonne qu'il ne voie pas le danger où il est.

L'homme dont vous parlez, n'est plus ici.

Celui de qui je tiens cette nouvelle ne vous est pas connu.

Celui à qui ce beau château appartient ne l'habite presque jamais.

Ce sont des événemens auxquels il faut bien se soumettre.

C'est ce à quoi vous ne pensez guère.

*Sur les Pronoms Démonstratifs.*

Ne point reconnoître la divinité, c'est renoncer à toutes les lumières de la raison.

Mentir, c'est mépriser Dieu et craindre les hommes.

Il y a des épidémies morales, et ce sont les plus dangereuses.

of himself, and who is never embarrassed.

There is no recess of the human heart but God perceives it.

Only some fragments of the great work he had promised have been found.

The error you have committed is of more consequence than you imagine.

The first steps we take on entering the world have considerable influence on the rest of our lives.

That farce is one of the most truly comic that ever was seen.

Lay up for yourselves treasures which neither moth nor rust can corrupt, and which thieves cannot steal.

Our uncertainty as to what shall happen makes us incapable of properly providing against it.

I am astonished he does not see the danger he is in.

The man whom you are speaking of is not here now.

The person from whom I received the intelligence is not known to you.

The proprietor of that beautiful seat seldom resides there.

These are events to which we must submit.

It is what you seldom think of.

*On the Demonstrative Pronouns.*

Not to acknowledge the divinity, is totally to renounce the light of reason.

To lie is to despise God and to fear man.

There are moral contagious diseases, and these are the most dangerous.

sert de rien à un homme qui n'a pas le témoignage de sa conscience pour lui.

Un homme fait mille fautes, parce qu'il ne fait point de réflexions sur lui.

On fait mille fautes, quand on ne fait aucune réflexion sur soi.

Il aime mieux dire du mal de lui, que de n'en point parler.

L'égoïste aimera mieux dire du mal de soi que de n'en point parler.

On a souvent besoin d'un plus petit que soi.

Un prince a souvent besoin de beaucoup de gens plus petits que lui.

C'est un bon moyen des'élever soi-même que d'exalter ses pareils; et un homme adroit s'élève ainsi lui-même.

#### *Sur les Pronoms Relatifs.*

Il n'y a rien si capable d'effémminer le courage que l'oisiveté et les délices.

Il faut empêcher que la division qui est dans cette famille n'éclate.

Il y a bien des événemens que l'on suppose qui se passent pendant les entr'actes.

Je le trouvai qui s'habilloit.

Qui le tirera de cet embarras, le tirera d'une grande misère.

Ceux-là sont véritablement heureux qui croient l'être.

Il n'y a que la vertu qui puisse rendre un homme heureux en cette vie.

Il n'y a règle si générale qui n'ait son exception.

C'est un orateur qui se pos-

whole world is of no use to a man who has not the appreciation of his own conscience.

A man commits a thousand faults, because he does not reflect on future consequences.

We commit a thousand faults when we neglect to reflect on ourselves.

He had rather speak ill of himself than not talk of himself at all.

The egotist prefers speaking ill of himself rather than not be the subject of his own conversation.

We frequently want the assistance of one who is below ourselves.

A prince frequently needs the assistance of many persons inferior to himself.

It is an excellent method of exalting ourselves to exalt our equals, and a man of address by this means exalts himself.

#### *On the Relative Pronouns.*

Nothing is so suited to enervate the mind as idleness and pleasure.

The dissention in that family must be prevented from becoming public.

There are many events in a piece which are supposed to happen between the acts.

I found him dressing.

Whoever extricates him from this difficulty, will relieve him from much distress.

Those are really happy who think themselves so.

Virtue alone can render a man happy in this life.

There is no rule so general but it admits of exceptions.

He is an orator who is master

et qui ne se trouble jamais.

Il n'y a pas dans le cœur humain de repli que Dieu ne connaisse.

On n'a trouvé que quelques fragmens du grand ouvrage qu'il avoit promis.

La faute que vous avez faite est plus importante que vous ne pensez.

Les premières démarches qu'il a faites dans le monde ont beaucoup d'influence sur le reste de la vie.

Cette farce est une des plus ridicules qu'on ait encore vues.

Amassez-vous des trésors que le temps et la rouille ne puissent point gâter, et que les voleurs ne puissent point dérober.

L'incertitude où nous sommes de ce qui doit arriver, fait que nous ne saurions prendre des mesures justes.

Je m'étonne qu'il ne voie pas le danger où il est.

L'homme dont vous parlez, n'est plus ici.

Celui de qui je tiens cette nouvelle ne vous est pas connu.

Celui à qui ce beau château appartient ne l'habite presque jamais.

Ce sont des événemens auxquels il faut bien se soumettre.

C'est ce à quoi vous ne pensez guère.

*Sur les Pronoms Démonstratifs.*

Ne point reconnoître la divinité, c'est renoncer à toutes les lumières de la raison.

Mentir, c'est mépriser Dieu et craindre les hommes.

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*On the Demonstrative Pronouns*

Not to acknowledge the divinity, is totally to renounce the light of reason.

To lie is to despise God and to fear man.

There are moral contagious diseases, and these are the most dangerous.

IL Y AUROIT EU de l'imprudence à cela,

Il n'y auroit pas eu tant de mésintelligence, si l'on m'en avoit cru.

Il n'y auroit pas eu dix personnes?

Y auroit-il eu de l'inconvénient?

N'y auroit-il pas eu de jaloux pour le traverser dans ses projets?

Je ne crois pas qu'IL Y AIT UN spectacle plus magnifique.

Je désirerois qu'IL Y EUT moins de fausseté dans le commerce de la vie.

Je n'ai pas ouï dire qu'IL Y AIT EU hier des nouvelles du continent.

Auriez-vous cru qu'IL Y EUT EU tant de personnes compromises dans cette affaire?

*Phrases diverses.*

Sa vie, ses actions, ses paroles, son air même et sa démarche, tout prêche, tout édifie en lui.

On craignoit qu'il n'arrivât quelque désordre dans l'assemblée, mais toutes choses s'y passèrent fort doucement.

La vigne et le lierre s'entortillent autour des ormes.

On ne disconvient point qu'il ne soit brave, mais il est un peu trop fanfaron.

Le cadet est riche, mais l'aîné l'est encore d'avantage.

Le ciel est couvert de nuages, et l'orage est prêt à fondre.

Après qu'il eut franchi les Alpes avec ses troupes, il entra en Italie.

La frugalité rend les corps plus sains et plus robustes.

There would have been some imprudence in that.

There would not have been so great a misunderstanding had I been believed.

There would not have been ten persons.

Would there have been any inconvenience?

Would there not have been some envious person to thwart him in his designs?

I do not think there can be a more superb spectacle.

I wish there had been less duplicity in the concerns of life.

I have not heard that there was any news from the continent yesterday.

Could you have thought so many persons would have been exposed in that affair?

*Promiscuous phrases.*

His life, his actions, his very look and deportment, every thing in him instructs and edifies.

It was apprehended some disorder would take place in the assembly, but every thing went off very quietly.

The vine and the ivy twist round the elms.

They do not deny that he is brave, but he boasts rather too much.

The youngest is rich, but the eldest is still more so.

The sky is covered with clouds, and the storm is preparing to burst.

After having crossed the Alps with his troops, he entered Italy.

Temperance imparts an increase of health and strength to the body.

Ce discours est peut-être un des plus beaux morceaux d'éloquence qu'il y ait jamais eu.

C'est un homme qui aime la liberté; il ne se gêne pour qui que ce soit.

Il est plus haut que moi de deux doigts.

Irez-vous vous exposer à la barbarie et à l'inhospitalité de ces peuples?

A la longue, les erreurs disparaissent et la vérité surnage.

Si vous le prenez avec moi sur ce ton de fierté, je serai aussi fier que vous.

C'est un homme rigide qui ne pardonne rien ni aux autres ni à lui-même.

Les uns montent, les autres descendent; ainsi va la roue de la fortune.

Je ne vois rien de solide dans tout ce que vous me proposez.

L'art n'a jamais rien produit de plus beau.

Lequel est-ce des deux qui a tort?

On aime quelquefois la trahison, mais on hait toujours les traîtres.

L'éléphant se sert de sa trompe pour prendre et pour enlever tout ce qu'il veut.

Plus j'examine cette personne, plus je crois l'avoir vue quelque part.

La nuit vint, de façon que je fus contraint de me retirer.

Il faut vivre de façon qu'on ne fasse tort à personne.

Elle sut qu'on attaquoit son mari; elle courut aussitôt tout éperdue pour le secourir.

Je trouvai ses parens tout éplorés.

Cet arbre pousse ses branches toutes droites.

This speech is perhaps one of the finest pieces of eloquence that ever was pronounced.

He is a man fond of liberty; he will be constrained by nobody.

He is taller than I by two inches.

Will you go and expose yourself to the barbarity and inhospitality of those nations?

In time, errors vanish and truth survives.

If you treat me with that haughtiness, I can be as haughty as you.

He is a stern character, who pardons nothing either in himself or others.

Some mount, others descend; thus goes the wheel of fortune.

I see nothing certain in all you propose to me.

It is one of the finest productions of art.

Which of the two is in the wrong?

We sometimes love the treason, but we always hate the traitor.

The elephant makes use of his trunk to take and lift whatever he pleases.

The more I look at that person, the more I think I have seen him somewhere.

Night came on, so that I was obliged to retire.

We must live in such a manner as to injure nobody.

She knew her husband was attacked, and in a state of distraction ran to his assistance.

I found his relations all in tears.

The branches of that tree grow quite straight.

J'en ai encore la mémoire toute fraîche.

Il a voulu faire voir par cet essai qu'il pouvoit réussir en quelque chose de plus grand.

Il fut blessé au front et mourut de cette blessure.

Ces chevaux prirent le mors aux dents et traînèrent le carrosse.

C'est un homme qui compose sans chaleur d'imagination : tout ce qu'il écrit est froid et plat.

Ce bâtiment a plus de profondeur que de largeur.

Cet homme est un prodige de savoir, de science, de valeur, d'esprit et de mémoire.

Il est attaché à l'un et à l'autre, mais plus à l'un qu'à l'autre.

Ils ont bien de l'air l'un de l'autre.

Si l'on ruine cet homme-là, le contre-coup retombera sur vous.

Il seroit mort si on ne l'eût assisté avec soin.

Ce poëme seroit parfait, si les incidents qui le font languir n'interrompoient la continuité de l'action.

Quand je le voudrois je ne le pourrois pas.

Je serai toujours votre ami, quand même vous ne le voudriez pas.

Quand vous auriez réussi, que vous en seroit-il revenu ?

Quand on découvreroit votre démarche, on ne pourroit la blâmer.

Quand vous auriez consulté quelqu'un sur votre mariage, vous n'auriez pas mieux réussi.

Le tonnerre et l'éclair ne sont

It is still quite fresh in my memory.

He wished to shew by that attempt that he could succeed in an enterprise of more consequence.

He was wounded in the forehead, and died of his wound.

These horses ran away with the carriage.

He is a man that writes without the least warmth or animation : all his productions are cold and insipid.

That building is deeper than it is broad.

That man is a prodigy of knowledge, judgment, courage, sense and memory.

He is attached to both, but to one more than the other.

They very much resemble each other.

If that man is ruined, his misfortune will recoil upon you.

He would have died if he had not been kindly assisted.

That would be a perfect poem, if the incidents which give a heaviness to it, did not break the connexion of the subject.

If I were disposed I could not do it.

I will always be your friend, even though you should not wish it.

Had you even succeeded, what were you to have derived from it ?

Should the steps you have taken be discovered, they could not be blamed.

Had you consulted somebody about your marriage, you could not have succeeded better.

Thunder and lightning are

sensibles que par la propagation du bruit et de la lumière jusqu'à l'œil et à l'oreille.

Le langage de la prose est plus simple et moins figuré que celui des vers.

Le commencement de son discours est toujours assez sage; mais, dans la suite, à force de vouloir s'élever, il se perd dans les nues: on ne sait plus ni ce qu'on voit, ni ce qu'on entend.

C'est une faute excusable dans un autre homme, mais à un homme aussi sage que lui, elle ne se peut pardonner.

Il ne suffit pas de paroître honnête homme, il faut l'être.

Il nous a reçus avec bonté, et nous a écoutés avec patience.

Tout y est si bien peint qu'on croit voir ce qu'il décrit.

On ne pense rien de vous qui ne vous soit glorieux.

Les eaux de citernes ne sont que des eaux de pluie ramassées.

Si l'on n'est pas fort riche, du moins a-t-il de quoi vivre honnêtement.

Quel quantième du mois avons-nous?

Il lui tarde qu'il soit majeur, il compte les jours et les mois.

Des qualités excellentes, jointes à de rares talents, font le parfait mérite.

Il a une mauvaise qualité, c'est qu'il ne saurait garder un secret.

*Modèles de phrases dans lesquelles on doit faire usage de l'article.*

L'homme est sujet à bien des vicissitudes.

Les hommes d'un vrai génie sont rares.

only perceptible by the transmission of sound and light to the ear and eye.

Prose language is much more simple and less figurative than poetic.

The beginning of his speech is always tolerably sensible; but afterwards, by affecting the sublime, he loses himself, and we no longer understand either what we see or hear.

This fault would be excusable in another man; but in a man of his sense it is unpardonable.

It is not enough to seem an honest man, we must be so.

He received us with kindness and heard us patiently.

Every thing in it is so well delineated, you think you see what he describes.

They think nothing of you but what is to your honour.

Cistern water is generally only rain water collected.

If he is not rich, at least he has enough to live upon respectably.

What day of the month is it?

He longs to be of age, and counts the days and months.

Excellent qualities, joined to distinguished talents, constitute perfect merit.

He has one bad quality, he cannot keep a secret.

*Examples of phrases in which the article is used.*

Man is liable to a variety of changes.

Men of real genius are scarce.



*Les hommes à imagination* sont rarement heureux.

*L'homme* dont vous parlez est un de mes amis.

*La vie* est un mélange de biens et de maux.

*La perfection* en tout genre est le but auquel on doit tendre.

*La beauté, les grâces et l'esprit* sont des avantages bien précieux quand ils sont relevés par la modestie.

Voilà *des tableaux* d'une grande beauté.

Faites-vous *des principes* dont vous ne vous écartiez jamais.

Cet arbre porte *des fruits* excellens.

Ces raisons sont *des conjectures* bien foibles.

Servez-vous *des termes* établis par l'usage.

On doit éviter l'air de *l'affectation*.

*Le Jupiter* de Phidias étoit d'une grande beauté.

*Continuation des mêmes phrases.*

*La mémoire* est le trésor de l'esprit, le fruit de l'attention et de la réflexion.

J'achetai hier *des gravures* précieuses et rares.

*La France* est le plus beau pays de l'Europe.

L'intérêt de *l'Allemagne* étoit opposé à celui de la Russie.

*La longueur* de l'Angleterre du nord au sud est de 360 milles et sa largeur de l'est à l'ouest est de 300.

Il arrive de *la Chine, du Japon* et des Indes Orientales, etc.

Il arrive de *l'Amérique, de la Barbade, de la Jamaïque*, etc.

Il vient de *la Flandre Française*.

Men of a visionary character are seldom happy.

The man you speak of is a friend of mine.

Life is a compound of good and evil.

Perfection in every thing ought to be our object.

Beauty, gracefulness and wit are valuable endowments when heightened by modesty.

These are very beautiful pictures.

Establish rules for yourself and never deviate from them.

This tree bears very excellent fruit.

These reasons are very idle conjectures.

Use the expressions established by custom.

We ought to avoid the appearance of affectation.

The Jupiter of Phidias was extremely beautiful.

*The same phrases continued.*

Memory is the treasure of the mind, the result of attention and reflection.

I yesterday bought some valuable and scarce engravings.

France is the finest country in Europe.

The German interest was contrary to the Russian.

The length of England from north to south is 360 miles, and its breadth from east to west is 300.

He comes from China, Japan and the East Indies.

He comes from America, Barbadoes, Jamaica, etc.

He comes from French Flanders.

Il s'est établi dans la province de Middlesex.

*Des petits-maitres* sont des êtres insupportables dans la société.

C'est l'opinion des nouveaux philosophes.

Elle a bien de la grâce dans tout ce qu'elle fait

Cette étoffe se vend une guinée l'aune.

Ce vin coûte 70 livres sterling la pièce.

*Modèles de phrases dans lesquelles on ne doit pas faire usage de l'article.*

Nos connoissances doivent être tirées de principes évidens.

Cet arbre porte d'excellens fruits.

Ces raisons sont de foibles conjectures.

Evitez tout ce qui a un air d'affectation.

Ces exemples peuvent servir de modèles.

Il a une grande présence d'esprit.

La mémoire de raison et d'esprit est plus utile que les autres sortes de mémoire.

Peu de personnes réfléchissent sur la rapidité de la vie.

Que d'événemens inconcevables se sont succédés les uns aux autres!

Il y a plus d'esprit, mais moins de connoissances, dans ce siècle que dans le siècle dernier

On ne vit jamais autant d'effronterie.

Je pris hier beaucoup de peine pour rien.

Candia est une des îles les plus agréables de la Méditerranée

Il arrive de Perse, d'Italie, d'Espagne, etc.

He has settled in the county of Middlesex.

Coxcombs are unsufferable beings in society.

It is the opinion of the new philosophers.

She does every thing most gracefully.

This stuff sells at a guinea the ell.

This wine costs seventy pounds the hogshead.

*Examples of phrases in which the article is omitted.*

Our knowledge ought to be derived from evident principles.

This tree produces excellent fruit.

These reasons are idle conjectures.

Avoid whatever bears the appearance of affectation.

These examples may serve as models.

He has great presence of mind.

The memory of reason and sense is more useful than any other kind of memory.

Few people reflect on the rapidity of life.

How many inconceivable events have followed in succession!

There's more wit but less knowledge in this age than in the last.

So much assurance never was met with.

I took a great deal of trouble yesterday about nothing.

Candia is one of the most agreeable islands in the Mediterranean.

He comes from Persia, Italy, Spain, etc.

Il est revenu de Suisse, d'Allemagne, etc.

Les vins de France seront chers cette année; les vignes ont coulé.

L'empire d'Allemagne est composé de grands et de petits états.

Les chevaux d'Angleterre sont excellens.

Après mon départ de Suisse, je me retirerai à Rome.

*Continuation des mêmes phrases.*

Vous trouverez ce passage page 120, livre premier, chapitre dix.

Il s'est retiré en Angleterre.

Il vit dans sa retraite en vrai philosophe.

Quand il réfléchit sur sa conduite, il en eut honte.

C'est un homme qui cherche fortune.

Il entend malice à tout.

Ne portez envie à personne.

Si vous promettez, tenez parole.

Dans les affaires importantes, ne vous décidez jamais sans prendre conseil.

Courage, soldate; tenons ferme: la victoire est à nous.

Cette femme n'a ni grâce ni beauté.

Monseigneur le duc de, etc. prince du sang, alla hier à la campagne.

Montrer tant de faiblesse, c'est n'être pas homme.

Cet homme est une espèce de misanthrope dont les brusqueries sont quelquefois très-plaisantes.

L'ananas est une sorte de fruit très-commun aux Antilles.

He is returned from Switzerland, Germany, etc.

French wines will be dear this year; the vines have been blasted.

The German empire is composed of great and small states.

The English horses are excellent.

After leaving Switzerland, I retired to Rome.

*Continuation of the same phrases.*

You will find this passage page 120, first book, chapter ten.

He has retired to England.

He lives in his retreat like a real philosopher.

When he reflected on his conduct, he was ashamed of it.

He is a man that seeks to make a fortune.

He puts a malicious construction on every thing.

Envy nobody.

If you promise, keep your word.

In matters of consequence never decide without advice.

Cheer up, soldiers; let us continue firm; the day is our own.

This woman is destitute both of grace and beauty.

The duke of, etc. a prince of the blood, went yesterday into the country.

To shew so much weakness is not acting like a man.

This man is a kind of misanthrope, whose oddities are sometimes comical.

The pine-apple is a kind of fruit very common in the Antilles.

C'est un genre de *vie* qui ne me plaît point.

It is a kind of life that is not agreeable to me.

*Continuation des mêmes phrases.*

*The same sentences continued.*

*Cette dame* plaît à tout le monde par son honnêteté et sa douceur.

This lady pleases every one by her good breeding and mildness.

*Tout homme* a des défauts plus ou moins sensibles.

Every man has defects more or less obvious.

*Cette conduite* augmentoit chaque jour le nombre de ses amis.

This behaviour daily increased the number of his friends.

Tous les biens nous viennent de Dieu.

Every blessing comes from God.

*Vénus* étoit la déesse de la beauté, et la mère de l'amour et des grâces.

Venus was the goddess of beauty and the mother of love and the graces.

Selon les païens, *Jupiter* étoit le premier des dieux.

According to the Heathens, Jupiter was the first of the gods.

*Apollon* étoit frère jumeau de Diane.

Apollo was twin brother to Diana.

Rubens a été un grand peintre.

Rubens was a great painter.

Homère et Virgile sont les deux plus grands poètes épiques.

Homer and Virgil are the two greatest epic poets.

Londres est la plus belle ville que je connoisse.

London is the finest city that I know.

L'eau de rivière est douce, et l'eau de mer est salée.

River water is sweet, and sea water is salt.

C'est un excellent poisson de mer.

It is an excellent sea-fish.

Voilà une superbe table de marbre.

There is a superb marble table.

L'eau de *Seine* est celle qu'on préfère à Paris.

The water of the Seine is preferred at Paris.

*Pauvreté* n'est pas vice.

Poverty is not a vice.

*Citoyens, étrangers, grands, peuples*, se sont montrés sensibles à cette perte.

Citizens, strangers, great ones, people, have shewn themselves sensible of this loss.

*Modèles de phrases sur le pronom Le.*

*Forms of phrases upon the pronoun Le.*

Est-ce là votre *opinion*? ne doutez point que ce ne *la* soit.

Is that your opinion? do not question it.

Sont-ce là vos *domestiques*? oui, ce *les* sont.

Are those your servants? yes, they are.

Mesdames, êtes-vous les *étran-*

Ladies, are you the strangers

gères qu'on m'a annoncées ? oui, nous *les* sommes.

Madame, êtes-vous *la malade* pour laquelle on m'a appelé ? oui, je *la* suis.

Madame, êtes-vous *la mère* de cet enfant ? oui, je *la* suis.

Mesdames, êtes-vous *contentes* de cette musique ? oui, nous *le* sommes.

Elle est *malheureuse*, et je crains bien qu'elle ne *le* soit toute la vie.

Madame, êtes-vous *mère* ? oui, je *le* suis.

Madame, êtes-vous *malade* ? oui, je *le* suis.

Madame, depuis quel temps êtes-vous *mariée* ? je *le* suis depuis un an.

Y a-t-il long-temps que vous êtes *arrivée* ? je *le* suis depuis quinze jours.

Aristote croyoit que le monde étoit de toute éternité ; mais Platon ne *le* croyoit pas.

Quoique cette femme montre plus de fermeté que les autres, elle n'est pas pour cela *la* moins affligée.

Cette femme a l'art de répandre des larmes dans le temps même qu'elle est *le* moins affligée.

*Modèles de phrases sur les différentes règles du participe passé.*

La nouvelle pièce a-t-elle été *applaudie* ?

Vos *parens* y seront-ils *arrivés* à temps ?

Elle s'est *donné* de belles robes.

Elles nous ont *apporté* de superbes *taillets*.

Cette ruse ne lui a pas

that have been announced to me ? yes, we are.

Madam, are you the sick person for whom I have been called ? yes, I am.

Madam, are you the mother of this child ? yes, I am.

Ladies, are you pleased with this music ? yes, we are.

She is unhappy, and I much fear she will continue so for life.

Madam, are you a mother ? yes, I am.

Madam, are you sick ? yes, I am.

Madam, how long have you been married ? a year.

Is it long since you arrived ? a fortnight.

Aristotle believed the world to have been from all eternity, but Plato did not.

Although this woman shows more resolution than the others, she is nevertheless not the least afflicted.

This woman has the art of shedding tears, even when she is least afflicted.

*Forms of phrases upon the different rules of the participle past.*

Did the new piece meet with applause ?

Will your relations arrive there in time ?

She has given herself fine gowns.

They have brought us beautiful pinks.

He has not succeeded in this stratagem.

La vie tranquille que j'ai menée depuis dix ans, a beaucoup contribué à me faire oublier mes malheurs.

Les lettres que j'ai reçues m'ont beaucoup affligé.

Que de peines vous vous êtes données !

Quelle tâche vous êtes-vous imposée !

C'est une satire que j'ai retrouvée dans mes papiers.

Les lettres qu'a écrites Pliny le jeune, quelque agréables qu'elles soient, se ressentent néanmoins un peu de la décadence du goût parmi les Romains.

Je ne serois pas entré avec vous dans tous ces détails de grammaire, si je ne les avois crus nécessaires.

L'Egypte s'étoit rendue célèbre par la sagesse de ses lois longtemps avant que la Grèce sortît de la barbarie.

C'est une des plus grandes merveilles qu'on ait vues.

L'homme de lettres dont vous m'avez parlé a un goût exquis.

Vous avez très-bien instruit vos élèves.

Lucrèce s'est donné la mort.

La sécheresse qu'il y a eu au printemps a fait périr tous les fruits.

Je n'ai point réussi, malgré les mesures que vous m'avez conseillé de prendre.

Quelle aventure vous est-il arrivé ?

Cette femme s'est proposée pour modèle à ses enfans.

Cette femme s'est proposé d'enseigner la géographie et l'histoire à ses enfans.

The quiet life I have led these ten years, has greatly contributed to make me forget my misfortunes.

The letters I have received have afflicted me greatly.

What a deal of trouble you have given yourself !

What a task you have imposed on yourself !

It is a satire that I have again met with in my papers.

The letters which the younger Pliny has written, however agreeable they may be, savour nevertheless a little of the decline of taste among the Romans.

I would not have entered into these grammatical details with you, had I not thought them necessary.

Egypt had become celebrated for the wisdom of its laws long before Greece had emerged from barbarism.

It is one of the greatest wonders that has ever been seen.

The man of letters you spoke to me of has an excellent taste.

You have instructed your pupils extremely well.

Lucretia killed herself.

The dry weather we had in the spring has destroyed all the fruit.

I have not succeeded, notwithstanding the steps you advised me to take.

What adventures have you met with ?

This woman proposed herself as model for her children.

This woman proposed to teach geography and history to her children.

*Modèles de phrases sur les principaux rapports des modes et des temps.*

Je l'attendois depuis longtemps, quand il vint me joindre.

Il sortit au moment même que j'entrois.

Je commençois à avoir des craintes sur la réussite de votre affaire, lorsque j'ai reçu votre lettre.

Dès que j'eus fait quelques visites indispensables, je rentrai chez moi, et je ne sortis plus.

J'avois déjà tout préparé pour mon départ, lorsque des affaires imprévues m'ont forcé à le différer de quelques jours.

Vous étiez déjà sorti, quand je me présentai chez vous.

J'avois déjà livré à l'impression mon ouvrage, lorsque vous me demandiez si je le donnerois bientôt au public.

Lorsque j'ai eu terminé mon affaire, vous avez commencé la vôtre.

Lorsque j'eus eu déjeuné, je montai à cheval, et je fus à Londres.

Lorsque j'aurai lu la nouvelle pièce, je vous dirai avec franchise ce que j'en pense.

Iriez-vous à Rome si vous le pouvez? oui, j'irois.

Auriez-vous consenti à ces conditions, si on vous les avoit proposées?

Irez-vous demain à Londres, si vous le pouvez? oui, j'irai.

Il sera sûrement parti, si vous l'avez voulu.

Vous eussiez laissé échapper une occasion si favorable, si l'on ne vous eût averti à temps.

*Forms of phrases upon the principal relations of moods and tenses.*

I had waited a long time for him, when he came to me.

He was going out at the time I was entering.

I was beginning to be apprehensive of the success of your business when I received your letter.

As soon as I had paid some indispensable visits, I went home, and did not go out afterwards.

I had already made every preparation for my departure, when some unexpected business occurred, that obliged me to defer it for some days.

You were already gone out when I called upon you.

My work had been sent to be printed, when you asked me if I should soon bring it out.

When my business was over, you began yours.

When I had done breakfast, I got on horseback and went to London.

When I have read the new piece, I will candidly give you my opinion of it.

Would you go to Rome if it were in your power? yes, I would.

Would you have agreed to these terms had they been proposed to you?

Shall you go to London tomorrow if you can? yes, I shall.

He will certainly have set out if you wished it.

You would have let so favourable an opportunity slip, had you not been warned in time.

*Continuation des mêmes phrases.*

On dit que vous partez aujourd'hui pour Paris.

Tout le monde soutient que vous accepterez la place qu'on vous offre.

On soupçonne que vous aviez hier reçu cette agréable nouvelle quand on vous rencontra.

Beaucoup de vos amis croient que vous partîtes hier pour la campagne.

Le bruit se répand que vous avez fait une grosse perte.

J'apprends dans l'instant que vous fussiez parti il y a trois jours, si des engagements que vous aviez contractés depuis long-temps ne vous avoient retenu.

N'est-il pas vrai que vous partiriez aujourd'hui si vous le pouviez ?

Est-il vrai que vous seriez parti depuis long-temps pour la campagne, si votre amour pour les arts ne vous avoit retenu à la ville ?

Je ne crois pas que vous partiez, quoique tout le monde l'assure.

Je ne croyois pas qu'il fût si tôt de retour.

Il a fallu qu'il ait eu affaire à bien des personnes.

Je doute que votre ami fût venu à bout de ses projets, s'il n'avoit pas été fortement protégé.

Il n'est point d'homme, quelque mérite qu'il ait, qui ne fût très-mortifié, s'il savoit tout ce qu'on pense de lui.

Vous ne vous persuadiez pas

*The same phrases continued.*

It is said that you set off to-day for Paris.

Every one maintains that you will accept of the place that is offered to you.

It is suspected that you had received this agreeable intelligence when you were met yesterday.

Many of your friends believe that you set out yesterday for the country.

There is a report that you have met with a considerable loss.

I have this moment learnt that you would have set out three days since, had not engagements, which you had formed long ago, detained you.

Is it not true that you would set out to-day if you could ?

Is it true that you would have set out for the country long since, had not your love for the arts detained you in town ?

I do not imagine that you will set out, although every body asserts it.

I did not believe he had gone back so soon.

He must have had business with a great many people.

I doubt that your friend would have succeeded in his plans had he not been strongly patronised.

There is not a man, whatever merit he may possess, that would not be very much mortified were he to know every thing that is thought of him.

You never persuaded your-



que les affaires pussent si mal tourner.

*Modèles de Phrases sur la Négative Ne.*

Il n'y a *pas* beaucoup d'argent chez les gens de lettres.

Il n'y a *point* de ressource dans une personne qui n'a *point* d'esprit.

C'est à tort que vous l'accusez de jouer; je vous assure qu'il ne joue *point*.

Entrez dans le salon; vous pourrez lui parler; il ne joue *pas*.

Si, pour avoir du bien, il en coûte à la probité, je n'en veux *point*.

Rien n'est sûr avec les capricieux: vous croyez être bien en faveur, *point* du tout, l'instant de la plus belle humeur est suivi de la plus fâcheuse.

Vous *ne* cessez de nous répéter les mêmes choses.

Je n'aurais *osé* vous en parler le premier.

Malgré ses protections, il n'a *pu* réussir dans ses projets.

Cet ouvrage seroit fort bon, si ce n'étoit la négligence du style.

Y a-t-il quelqu'un dont elle *ne* médise.

J'ai pris tant de goût pour une vie retirée que je *ne* sors presque *jamaïs*.

Voilà ce qui s'est passé; n'en parlez à *personne*.

Mon parti est pris; *ne* m'en parlez *plus*.

N'employez *aucun* de ces moyens; ils sont indignes de vous.

*Rien* n'est plus joli.

self that matters could have taken so unfortunate a turn.

*Forms of Phrases upon the Negative Ne.*

There is not much money to be found among men of letters.

There are no resources in a person without sense.

You accuse him wrongfully of gaming; I assure you he never games.

Go into the room; you may speak to him; he is not playing.

I do not wish to make a fortune, if it can only be done at the expense of honesty.

Nothing is certain with capricious people: you think yourself in favour, by no means; the moment of the best humour is followed by that of the worst.

You are constantly repeating the same thing to us.

I should not have dared to be the first to speak to you of it.

With all his interest he has not been able to succeed in his plans.

This work would be very good, were it not for the negligence of the style.

Is there any one she does not slander?

I have acquired so great a taste for retirement, that I seldom go abroad.

This is what has passed; do not speak of it to any one.

My resolution is fixed; talk to me no more of it.

Do not employ any one of these measures; they are unworthy of you.

Nothing is more beautiful.

Je ne dis rien que je ne pense.

Je ne fais jamais d'excès que je n'en sois incommodé.

*Continuation des mêmes Phrases.*

C'est un homme pour qui je n'ai ni amour ni estime.

Il n'est ni assez prudent ni assez éclairé.

Je vous assure que je ne le fréquente ni ne le vois.

Nefaireque parcourir les différentes branches des connoissances humaines sans s'arrêter à aucune, c'est moins chercher à s'instruire, qu'à tuer le temps.

Que n'êtes-vous toujours aussi complaisant?

Il ne le fera pas, à moins que vous ne l'y engagiez.

Il n'ira pas si vous ne l'en priez.

Il nous a menacés de se venger; nous n'avons fait qu'en rire.

Trop d'insouciance ne peut que nuire.

Que devenez-vous? il y a trois mois que nous ne vous avons vu?

Comment vous êtes-vous porté depuis que nous ne vous avons vu?

C'est bien pire qu'on ne le disoit.

Peu s'en faut que je n'aie donné tête baissée dans le piège.

Dites la vérité en toute occasion; on méprise toujours ceux qui parlent autrement qu'ils ne pensent.

Ne désespérez pas que la vérité ne se fasse jour à la longue.

Je ne disconviens pas que la chose ne soit ainsi.

I never speak but what I think.

I never commit any excess without suffering by it.

*Continuation of the same Phrases.*

He is a man for whom I have neither love nor esteem.

He is neither sufficiently prudent nor enlightened.

I assure you I neither associate with him nor see him.

To go through the different branches of human knowledge only without fixing upon any one of them, is not to seek for instruction, but to kill time.

Why are you not at all times equally complaisant?

He will not do it, unless you persuade him to it.

He will not go, if you do not request it of him.

He has threatened us with vengeance; we only laugh at him.

Too great supineness cannot but be hurtful.

What has become of you? we have not seen you these three months.

How have you been since we saw you?

It is much worse than was said.

I was near running headlong into the snare.

Tell the truth on all occasions: those who speak what they do not think are always despised.

Do not despair that truth will appear in time.

I admit that it is so.

*Prenez garde qu'en ne vous entraîne dans quelque fausse démarche.*

*J'empêcherai bien qu'on ne vous nuise dans cette affaire.*

*Il craint qu'on ne le soupçonne d'avoir trempé dans ce complot.*

*Où lui a donné d'excellens conseils, de crainte qu'il ne manquât l'occasion de faire connoître ce qu'il est en état de faire.*

*J'y ai long-temps travaillé; je ne saurois en venir à bout.*

*Vous feriez mieux de vous taire; vous ne savez ce que vous dites.*

*Vous ne sauriez me faire un plus grand plaisir.*

*Phrases sur quelques Délicatesses de la Langue Française.*

*Irez-vous ce soir à l'opéra? oui, j'irai.*

*Iriez-vous avec plaisir à Rome? oui, j'irois.*

*La justice qui nous est quelquefois refusée par nos contemporains, la postérité sait nous la rendre.*

*Cette grandeur qui vous étonne si fort, il la doit à votre nonchalance.*

*Il périt ce héros si cher à son pays.*

*Je l'avois bien prévu que ce haut degré de grandeur seroit la cause de sa ruine.*

*Citoyens, étrangers, ennemis, peuples, rois, empereurs, le plaignent et le révèrent.*

*L'assemblée finie, chacun se retira chez soi.*

*Heureux le peuple qu'un sage roi gouverne.*

*Il refusa les plus grande*

*Take care that you are not into some false step.*

*I shall prevent them from doing you any harm in this business.*

*He is apprehensive that he is suspected of being concerned in this plot.*

*They have given him excellent advice, lest he should lose the opportunity of shewing what he was capable of doing.*

*I have been long employed about it; I cannot accomplish it.*

*You had better be silent; you do not know what you are saying.*

*You cannot do me a greater favour.*

*Phrases on some Delicacies of the French Language.*

*Shall you go to the opera this evening? yes, I shall.*

*Would you chearfully go to Rome? yes, I would.*

*Posterity knows how to do us that justice which is sometimes refused us by our contemporaries.*

*That greatness which so much astonishes you, he owes to your indifference.*

*That hero, so dear to his country, perished.*

*I foresaw that the greatness of his elevation would be his ruin.*

*Citizens, strangers, enemies, nations, kings, emperors, pity and respect him.*

*The assembly being over, each returned home.*

*Happy are the people who are governed by a wise king.*

*He refused the greatest honors*

honneurs, content de les mériter.

Prières, remontrances, commandemens, tout est inutile.

Le vent renverse tours, cabanes, palais, églises.

Notre réputation ne dépend pas du caprice des hommes, mais elle dépend des actions louables que nous faisons.

Il y a beaucoup de choses qu'il n'importe point du tout de savoir.

La vue de l'esprit a plus d'étendue que la vue du corps.

Ce qui sert à la vanité n'est que vanité.

Tout ce qui n'a que le monde pour fondement, se dissipe et s'évanouit avec le monde.

C'est le privilège des grands hommes de vaincre l'envie; le mérite la fait naître, le mérite la fait mourir.

L'amour-propre est plus habile que le plus habile homme du monde.

En quittant le monde, on ne quitte le plus souvent ni les erreurs, ni les folles passions du monde.

satisfied with having deserved them.

Entreaties, remontrances, injunctions, all are useless.

The wind overturns towers, cottages, palaces, churches.

Our reputation does not depend on the caprice of men, but on the commendable actions we perform.

There are many things which it is of no consequence at all to know.

The eye of the mind reaches much farther than the bodily eye.

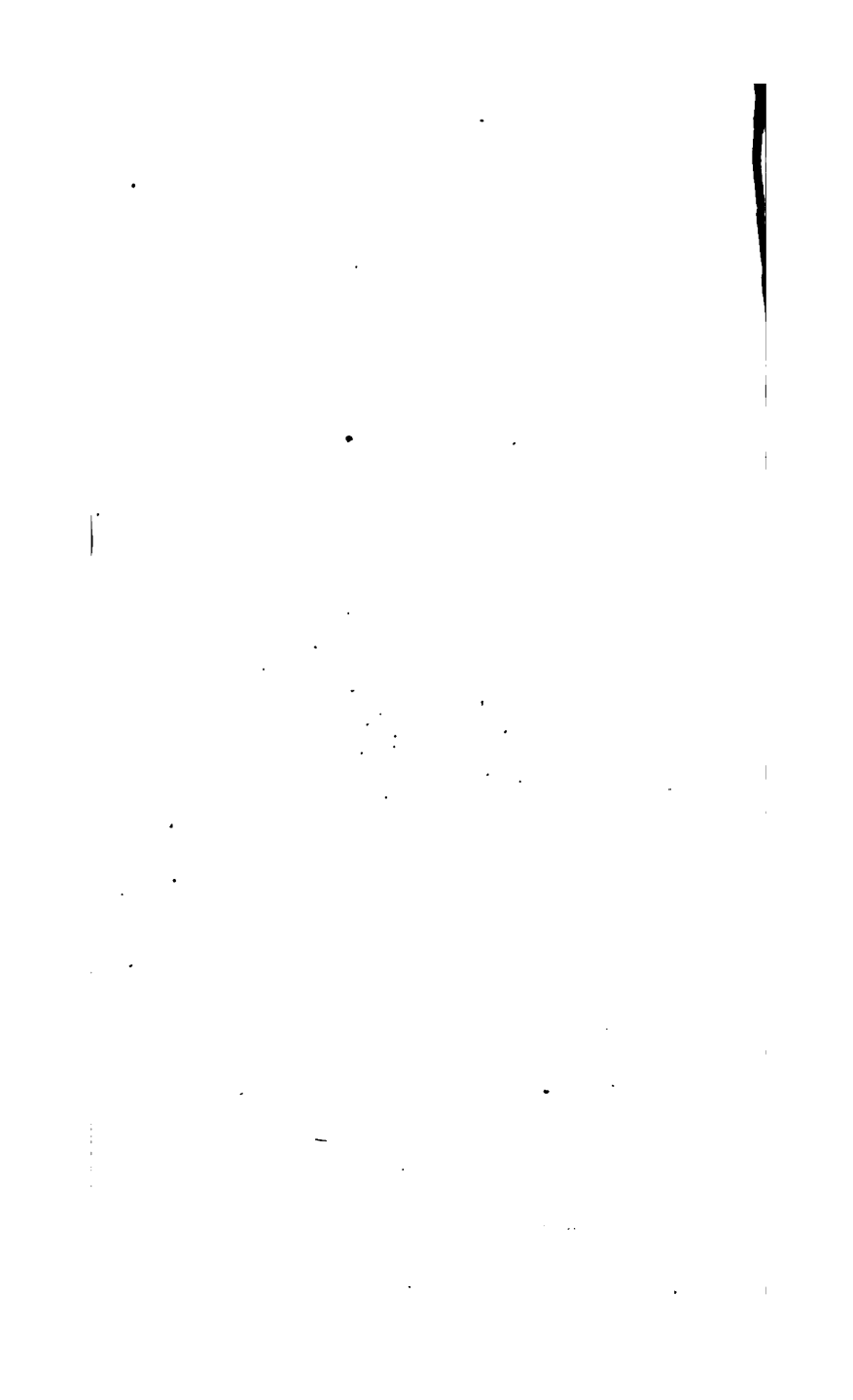
What promotes vanity is only vanity.

All that is confined to this lower world disperses and vanishes with the world.

It is the prerogative of great men to conquer envy; merit gives it birth, and merit destroys it.

Self-love is more ingenious than the most ingenious man in the world.

In renouncing the world, we generally renounce neither the errors nor giddy passions of the world.



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# TREATISE

## ON FRENCH VERSIFICATION.

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FRENCH versification is the art of making French verses agreeably to certain rules.

These rules relate; 1. to the construction of the verses;  
2. to the manner of intermingling them.

### ARTICLE I.

#### *On the Construction of French Verses*

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##### §. 1.

##### *On the different kinds of verses.*

French verses are measured by the number of syllables. Variety in the number of syllables produces various kinds of verses.

##### 1. Example of verses of *twelve* syllables.

C'est en vain qu'au Parnasse un téméraire auteur,  
Pense de l'art des vers atteindre la hauteur,  
S'il ne sent point du ciel l'influence secrète,  
Si son astre en naissant ne l'a formé poète.

French verses of twelve syllables are called Alexandrines, *vers Alexandrins*, or heroic verses, *vers héroïques* or *grands vers*.

##### 2. Example of verses of *ten* syllables.

Chez les amis, tout s'excuse, tout passe;  
Chez les amans, tout plaît, tout est parfait;

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Chez les époux, tout ennuie, tout lasse;  
Le devoir nuit: chacun est ainsi fait.

3. Example of verses of *eight* syllables.

Ne forçons pas notre talent;  
Nous ne ferions rien avec grâce;  
Jamais un lourdaud, quoiqu'il fasse,  
Ne sauroit passer pour galant.

4. Example of verses of *seven* syllables.

J'avois juré d'être sage,  
Mais avant peu j'en fus las.  
O raison! c'est bien dommage  
Que l'ennui suive tes pas.

5. Example of verses of *six* syllables.

A soi-même odieux,  
Le sot de tout s'irrite,  
En tous lieux il s'évite,  
Et se trouve en tous lieux.

6. Example of verses of *five* syllables.

La sombre tristesse  
Toujours me poursuit;  
La crainte me presse,  
Le repos me fuit.

7. Example of verses of *four* syllables.

Oui, pour jamais  
Chassons l'image  
De la volage  
Que j'adorais.

8. Example of verses of *three* syllables.

De ce vin  
Le venin  
Est extrême.

9. Example of verses of *two* syllables.

Quel bond  
Fait chaque maison !  
Je vois danser en rond  
Les ormes.

10. Example of verses of *one* syllable.

Pluton dans son manoir  
Noir  
D'amour soupire.

The line, in each of these kinds of verse, of which the last word ends in *e* mute: as, in *soupire*, or in *e* mute followed by an *s*: as, in the plural of nouns, *les hommes*; or followed by *nt*, as, in the third person plural of verbs, *ils aiment*, have always a syllable more; that is to say, the lines of *twelve* syllables have *thirteen*, those of *ten* syllables have *eleven*, and so on, because the syllable in which is the *e* mute is not reckoned.

The lines so terminated are called *feminine*, and the others *masculine*.

The *e* which is followed by *nt* in the third person plural of the imperfect tense of the indicative mood, and of the conditional present, is not to be reckoned as an *e* mute, because the termination *oient* has the sound of *è* open.

Lines of five syllables and under, are seldom used but in comic pieces, or such as are intended to be set to music.

§. II.

*On the Rhyme.*

Rhyme is the consonance of two sounds which terminate two lines. It is indispensable in French verse. Rhyme being intended merely for the ear, it is generally to be



judged from the sound, rather than from the orthography. Thus, though the final syllable of two words be written differently, it is sufficient that they produce the same sound to rhyme together.

As the lines are divided into masculine and feminine lines, so is the rhyme into masculine and feminine rhymes.

It is in general only the sound of the last syllable which is considered in masculine rhymes; thus *vérité* rhymes with *fierté*; but the sound of the last syllable is not sufficient for feminine rhymes, because the hollow pronunciation of the last syllable prevents the perception of a palpable consonance. It must therefore be formed by the consonance of the sounds of the penultima. Thus *monde*, which would not rhyme with *demande*, rhymes perfectly well with *profonde*.

The masculine and feminine rhymes are divided into what the French call rich, *riches*, and sufficient, *suffisantes*, and what may be called in English *perfect* and *allowable*.

The rhyme is *rich* or *perfect*, when formed by two sounds exactly similar, and often represented by the same letters: as, *impétueux* and *tortueux*, *penste* and *insensé*.

The rhyme is *sufficient* or *allowable*, when it does not afford so exact a consonance of sound and orthography: as, *main* and *seing*, *assidue* and *vue*.

In general it may be said that when a masculine rhyme is good it will be yet better by becoming feminine. For instance, if *interdit* rhymes well with *petit*, *interdite* will rhyme yet better with *petite*.

As the consonance of sounds is essential to rhyme, short syllables cannot well be made to rhyme with long ones, nor the *l* liquid with the *l* harsh.

The *é* close, the *i* and the *u*, whether alone or followed by one of the consonants *l*, *r*, *s*, *t*, *z*, cannot make good masculine rhymes, unless preceded by the same consonants or the same vowels.

It is the same with *a* in the third person singular of the preterit tense of verbs; with the sounds *ant*, *ent*, *en* and *on*, and in general with all the sounds common to a great number of words.

A word ending in *s*, *x* or *z*, can rhyme but with a word ending with one of those consonants.

The persons of verbs ending in *ent*, *ais*, *oit*, *oient* or *aient*, can rhyme but with persons of verbs having the same termination.

The consonance of sound and orthography cannot authorise making the same word rhyme with itself, a simple with its compound, or even two words having the same derivation, when they are nearly synonymous.

### §. III.

#### *On the Cæsura.*

The *cæsura* is a pause, or rest, which divides the line into two parts, each of which is called *hemistich*.

It is only in verses of *twelve* or *ten* syllables that the *cæsura* is found.

The *cæsura* in verses of *twelve* syllables falls immediately after the *sixth*, and divides the line into two equal parts :

Que toujours dans vos vers—le sens, coupant les mots,  
Suspende l'hémistiche,—en marque le repos.

The *cæsura*, in lines of *ten* syllables, is immediately after the *fourth*.

A Nevers done—chez les Visitandines,  
Vivoit naguère—un perroquet fameux.

When we say that the *cæsura*, in heroic verse, is immediately after the *sixth* syllable, and in lines of *ten* syllables immediately after the *fourth*, we mean that there should be a natural pause, forming an interval between the first and second hemistick, so as to be felt in recitation without straining or obscuring the sense of the phrase.

The *cæsura* is, therefore, vicious when the word on which it falls, and which terminates the first hemistick, cannot be separated in the pronunciation from the word that immediately follows it. /

It is not necessary, for the regularity of the *cæsura*, that the sense should be absolutely completed with the *sixth* or *fourth* syllable, and that there should be nothing in one hemistick depending on, or that is the complement of, what is in the other; it is sufficient if the complement of what is in the other hemistick does not prevent the pause, nor oblige to pronounce too closely upon each other the last syllable of the first hemistick and the first syllable of the second.

The *e* mute alone, or followed by the letters *s* or *nt*, having but a hollow sound, can never terminate the syllable on which the *cæsura* falls. But when a word ending in *e* mute is followed by another beginning with a vowel with which the *e* mute is liquified, then the *cæsura* may fall on the syllable which precedes the *e* mute, and which, by the elision of that *e*, becomes the last of the word :

Et qui seul, sans ministre, à l'exemple des dieux,  
Soutiens tout par toi-même, et vois tout par tes yeux.

The *cæsura* is not allowed to separate an adjective from its substantive; but if a substantive be preceded, or followed, by several adjectives, it may then be separated from them by the *cæsura* :

Les chanoines vermeils—et brillans de santé  
S'engraissaient d'une longue—et sainte oisiveté.

All similitude of sounds must be carefully avoided at the end of each hemistick in the same line, or at the end of the first hemistick in two lines that follow each other, or at the end of a line and of the first hemistick of the preceding or ensuing line. The following are, therefore, not proper for imitation :

Aux Saumaises *futurs* préparer des *tortures*.  
J'eus un frère, *Seigneur*, illustre et généreux,  
Digne, par sa *valeur*, du sort le plus heureux.  
Il faut pour les avoir employer *notre soin* :  
Ils sont à moi *du moins* tout autant qu'à mon frère.

#### §. IV.

##### *On the Junction of Vowels.*

When the last syllable of a word ends in *e* mute, and the next word begins with a vowel, or *h* not aspirated, that syllable is liquified and blended in the pronounciation with the first of the word that follows it :

Dieu sait, quand il lui plaît, faire éclater sa gloire,  
Et son peuple est toujours présent à sa mémoire.

But if the word ending in *e* mute be followed by a word beginning with a consonant, or an *h* aspirate, the *e* mute forms a syllable, and is pronounced as in the following line :

Quelle fausse pudeur à seindre vous oblige ?

When the *e* mute in the last syllable of a word is followed by an *s*, or by *nt*, it always forms a syllable :

Que mes propres périls t'assurant de ta grâce.  
Que les méchants apprennent aujourd'hui.

Words ending in *e* mute preceded by another vowel, such as *vie, vue, proie, joie*, etc., cannot be employed with elegance in the body of a line, unless they be followed by a word beginning with a vowel with which the *e* is blended.

The following line is therefore proper :

*C'est Vénus toute entière à sa proie attachée.*

If the *e* mute preceded by a vowel be followed by an *t*, or by *nt*, the word can be placed only at the end of the line :

*Je vois combien tes vœux sont loin de tes pensées.*

The *e* mute in the middle of a word, preceded by another vowel, does not form a syllable of itself; therefore, *tuerai, crieront*, are pronounced as if written *tûrai, criront*.

A word ending with any other vowel than *e* mute can never be placed before a word beginning with a vowel, or an *h* not aspirated.

Though the word *oui* begins and ends with a vowel, it may nevertheless be repeated in a line, or placed immediately after an interjection ending with a vowel.

The *t* final of the conjunction *et* being never pronounced, that conjunction can never be placed before a word beginning with a vowel.

We often meet, even in the best poets, with words ending with nasal letters, placed before others beginning with a vowel; but this junction of letters has in it something harsh, and should be avoided as much as possible.

## §. V.

### *On Vowels forming or not forming Diphthongs.*

*Eau* is only one syllable in all words in which the *e* is not accentuated; *beau, seau*.

*Eo* is likewise but one syllable in all words in which it is not accentuated.

*Ia* generally forms two syllables: *di-amant*, *confi-a*, *étudi-a*.

Some words are to be excepted: such as, *diable*, *fiacre*, *bréviaire*, *galimathias*, *liard*, *familiarité*, *viande*.

*Iai* makes two syllables: *je confi-ai*, *j'étudi-ai*. Those letters form sometimes two syllables, sometimes but one, in the words *biais*, *biaiser*.

*Iau* always makes two syllables: *mi-auler*, *besti-aux*.

*Ie* generally forms but one syllable: *fief*, *ciel*, *troisième*, *pièce*, *barrière*, *pitié*, etc. Are to be excepted the following words, in which *ie* forms two syllables: 1. *bri-ef*, *gri-ef*, *essenti-el*, *Gabri-el*, *matéri-el*, *substanti-el*, *kyri-elle*, *li-erre*. 2. Verbs of the first conjugation ending in *ier*, excepting the tenses in which the *e* is mute: as, in *j'oublierai*. 3. Substantives derived from those verbs. 4. Adjectives denoting condition, proper names denoting profession or country: as, *phrygi-en*, *histori-en*, *comédi-en*. Except *chrétien*. 5. Substantives ending in *ience*: *expéri-ence*, *sci-ence*. In the words *hier* and *ancien* it is sometimes but one syllable and sometimes two.

*Ieu* is monosyllabical in substantives, and in the word *vieux*; it is dissyllabical in adjectives: *furi-eux*, *préci-eux*.

*Io* generally forms two syllables: *li-on*, *nous mari-ons*, *vi-olence*, *vi-olon*. Must be excepted the following words, in which *io* is monosyllabical: 1. *Babiole*, *fiote*, *pioche*. 2. The first person plural of the imperfect tense of the indicative mood, of the conditional present, of the present and imperfect tenses of the subjunctive mood of verbs, when not preceded by an *r* and another consonant.

*Oe* is but one syllable in all words in which it is not accentuated.

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*Oi* is never more than one syllable.

*Ous* makes two syllables, except in the word *fouet*.

*Oui* makes likewise two syllables, except in the word *oui*.

*Ua* generally forms two syllables.

*Us* always forms two syllables, except in words in which the *s* is mute.

*Ui* makes but one syllable: *lui*, *construire*, etc., except in the words *ru-iner*, *bru-iné*, *pitu-ité*, and in the termination *uis*.

*Uo* always makes two syllables.

### §. VI.

#### *On the Running of Verses.*

Verses that run one into another, that is to say, in which the sense remains imperfect at the end of one line and is completed but at the beginning of the next, are destitute of grace.

This running of the lines one into another is tolerated but in three cases: 1. When the sense is entirely suspended:

Faut-il qu'en un moment un scrupule timide  
Perde ?..... mais quel bonheur nous envoie Atalide ?

2. When the sense is already completed by a word betwixt a comma and a full period:

Je ne te vante pas cette faible victoire,  
Titus. Ah plutôt au ciel que sans blesser ta gloire.....

3. When the sense is completed but by a word betwixt a comma and a semi-colon, or a colon:

Sitôt que du nectar la troupe est abreuvée,  
On dessert; et soudain la nappe étant levée.....

This running of the lines one into another is disallowed

only in lofty composition. It is allowed in comedy, in fables, and in poetry on light subjects.

§. VII.

*On poetic licences, and words not to be used.*

Though the French poetic language does not differ from that of prose, and though the same words are generally used, the poet is, however, allowed to make, in the construction of his phrase, certain transpositions not permitted in prose, and which contribute much to the harmony and majesty of the verses. These transpositions should always be made with judgment and taste, so as to occasion neither harshness nor obscurity :

Celui qui met un frein à la fureur des flots,  
Sait aussi des méchans arrêter les complots.

Ce traitement, madame, a droit de vous surprendre;  
Mais enfin, c'est ainsi que se venge Alexandre.

French poetry allows also the use of expressions which would be improper in prose: such as, *les humains* or *les mortels* for *les hommes*, *forfaits* for *crimes*, *coursier* for *cheval*, *glaive* for *épée*, *penser* for *pensée*, *ondes* for *eaux*, *flanc* for *sein*, *antique* for *ancien*, *l'Éternel* for *Dieu*, *hymen* or *hyménée* for *mariage*, *espoir* for *espérance*, *Olympe* for *ciel*, *misère* for *calamité*, *labeur* for *travail*, *repentance* for *repentir*, *jadis* for *autrefois*, *soudain* for *aussitôt*, *naguère* for *il n'y a pas long-temps*.

The best French poets, *Corneille*, *Racine*, *Boileau*, *Molière*, *Lafontaine*, have sometimes allowed themselves poetic licences in which they should be imitated but with great temperance. Those licences are either in opposition to the rules of grammar or to custom.

The licences in opposition to the rules of grammar



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consist in the elision of the *s* in the first person of the indicative mood in verbs of the 2d, 3d and 4th conjugations, in varying the participle active, or in varying a participle passive when it is invariable, and in making verbs active of verbs neuter; in writing *que je die* for *que je dise*, *grâces à* for *grâce à*, *mêmes* for *même*, *en* for *dans*, *dont* for *avec lequel*, *eux-mêmes* for *eux-mêmes*, *où* for *auquel*, *est* for *sont*.

### EXAMPLES :

En les blâmant enfin, j'ai dit ce que je *croi*,  
Et tel qui m'en reprend, en pense autant que moi.

BOILEAU.

Et les petits en même temps,  
*Voletans, se culbutans,*  
Délogèrent tous sans trompette.

LAFONTAINE.

Le seul amour de Rome a sa main *animée*.  
..... les misères  
Que durant notre enfance ont *enduré* nos pères.

CORNEILLE.

Ce n'était pas jadis sur ce ton ridicule  
Qu'amour dictait les vers que *soupirait* Tibulle.  
Je ne prends point plaisir à *croître* ma misère.

BOILEAU.

Mais quoique je craignisse, il faut *que je le die*,  
Je n'en avais prévu que la moindre partie.  
*Grâces au ciel*, nos mains ne sont point criminelles.

RACINE.

Ici dispensez-moi du récit des blasphèmes  
Qu'ils ont vomi tous deux contre Jupiter *mêmes*.

CORNEILLE.

The licences in opposition to custom consist in writing  
*encor* for *encore*, *certe* for *certes*, etc.

In poetry, and particularly in lofty poetry, all words that are unpleasant to the ear should be carefully avoided, whether it be because they have some similitude of sound with other words in the same line, or because they are too mean, or too prosaic: as, *ceux-ci, c'est pourquoi, parce que, ainsi, car, en effet, afin que*, etc.

Il est un heureux choix de mots harmonieux.  
Fuyez des mauvais sons le concours odieux.  
Le vers le mieux rempli, la plus noble pensée,  
Ne peut plaire à l'esprit quand l'oreille est blessée.

Taste and discernment, aided by an attentive reading of the best poets, will teach, better than all the rules that can be given, the proper use and choice of words; for an able poet will sometimes make a happy use of a word which seems to be excluded from poetic language.

## ARTICLE II.

### *On the intermingling of Verses.*

The intermingling of verses may be considered with respect to measure and with respect to rhyme.

The measure is arbitrary in poems on light subjects, and lyric poetry; but it is determined in serious pieces which are generally written in verses of *twelve* or *ten* syllables. Epic poem, tragedy, and noble comedy are written only in verses of *twelve* syllables. Didactic and descriptive poems, epistles, satires, elegies, and eclogues, are written in verses of *twelve* or *ten* syllables.

In all French poetical writings the masculine rhymes are mixed with the feminine.

According to the different manners in which the rhymes may be mixed, they are divided into *following* or

*close rhymes, rimes suivies, or into intermingled rhymes rimes croisées ou entremêlées.*

The rhymes are called *following*, or *close*, when, after two masculine rhymes, come two feminine, then two masculine, and so on, as in the following lines.

Dans le réduit obscur d'une alcove enfoncée,  
S'élève un lit de plume à grands frais amassée,  
Quatre rideaux pompeux, par un double contour,  
En défendent l'entrée à la clarté du jour ;  
Là, parmi les douceurs d'un tranquille silence,  
Règne sur le duvet une heureuse indolence.  
C'est là que le prélat, muni d'un déjeuner,  
Dormait d'un léger somme attendant le dîner.

The rhymes are called *intermingled* when a masculine rhyme is separated from that which corresponds with it, by one or two feminine rhymes, and reciprocally, as in the following verses.

Fortune dont la main couronne  
Les forfaits les plus inouis,  
Du faux éclat qui t'environne  
Serons-nous toujours éblouis ?  
Jusques à quand, trompeuse idole,  
D'un culte honteux et frivole  
Honorerons-nous tes autels ?  
Verra-t-on toujours tes caprices  
Consacrés par les sacrifices  
Et par l'hommage des mortels ?

*Following* or *close* rhymes are seldom used but in verses of twelve and ten syllables, and consequently but in serious and long poems.

The fault chiefly to be avoided in following rhymes is ending four masculine lines with the same rhyme, when they are separated but by two feminine lines; or four feminine, when separated but by two masculine.

Similitude of sound in masculine and feminine rhymes which follow each other, produce also an effect unpleasant to the ear, and which should be avoided.

Intermingled rhymes are used in all kinds of verse, in stanzas and irregular verses; in a word, in lyric poetry, in pieces on light subjects, and those intended to be set to music.

§. I.

*On stanzas.*

Stanzas are a certain number of lines at the end of which the sense is finished and complete.

A stanza may be composed of a greater or lesser number of lines; there should not be less than *four*, and there are seldom more than *ten*.

When all the stanzas of a poem are of an equal number of lines, having the same mixture of rhymes, and the number of syllables in each line is equally distributed, they are called *regular stanzas*. They are on the contrary called *irregular* when they differ from each other either by the intermingling of the rhymes or by the number of syllables in each line.

It is necessary that stanzas written on the same subject should begin and end with the same kind of rhyme; that is to say, that if the first stanza begin with a masculine rhyme and end with a feminine, the second must likewise begin with a masculine rhyme and end with a feminine, and the same with the rest; whence it results, that when a stanza begins and ends with the same kind of rhyme, a feminine rhyme for instance, the one which immediately follows beginning likewise with a feminine rhyme, two different rhymes of the same kind are thus found together. The last line of a stanza should never rhyme with the first of the next stanza.

Stanzas, considered with respect to the number of lines of which they are composed, may be divided into stanzas of an even number of lines and stanzas of an odd number of lines (*stances de nombre pair, stances de nombre impair*).

As the intermingling of verses with respect to the number of syllables is arbitrary in stanzas, the rules we are going to lay down relate to the intermingling of the rhymes.

#### RULES FOR STANZAS OF AN EVEN NUMBER OF LINES.

##### *Stanzas of four lines.*

In quatrains, or stanzas of four lines, the lines may be intermingled two ways:

Auprès d'une féconde source  
D'où coulent cent petits ruisseaux,  
L'amour, fatigué de sa course,  
Dormait sur un lit de roseaux.

---

L'univers te dut la naissance,  
Feu créateur, céleste amour!  
Le plaisir te révèle au jour,  
Et la mort n'est que ton absence.

##### *Stanzas of six lines.*

The stanza of six lines is nothing more than a quatrain, to which are added two verses that rhyme together.

These two lines are generally placed at the beginning; then there should be a slight pause after the third line: sometimes they are placed at the end, and there is no pause after the third line. The intermingling of the rhymes in the four other lines is the same as in the quatrain.

Renonçons au stérile appui  
Des grands qu'on adore aujourd'hui :  
Ne fondons point sur eux une espérance folle :  
Leur pompe, indigne de nos vœux,  
N'est qu'un simulacre frivole,  
Et les solides biens ne dépendent point d'eux.

---

Seigneur, dans ton temple adorable  
Quel mortel est digne d'entrer ?  
Qui pourra, grand Dieu, pénétrer  
Dans ce séjour impénétrable,  
Où tes saints inclinés, d'un œil respectueux,  
Contemplant de ton front l'éclat majestueux.

*Stanzas of eight lines.*

Stanzas of eight lines are in general only two quatrains united. There should be a pause after the first quatrain.

Dans l'aurore de la vie,  
Les jeux font tous nos plaisirs :  
A cette heureuse folie  
Succèdent d'autres désirs :  
Bacchus, dans notre vieillesse  
Fait oublier les amours :  
La mort vient, le charme cesse,  
Et nous dormons pour toujours.

In stanzas of eight lines the rhymes may also be so arranged as to begin or end with two lines that rhyme together, while three of the remaining six have one rhyme, and the other three another.

*Stanzas of ten lines.*

Stanzas of ten lines are, properly speaking, but a quatrain and sextain united, in each of which the rhymes are intermingled as we have just said. There should be a pause after the fourth line and after the seventh.

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Ce n'est pas d'un amas funeste  
De massacres et de débris  
Qu'une vertu pure et céleste  
Tire son véritable prix :  
Un héros qui de la victoire  
Emprunte son unique gloire,  
N'est héros que quelques momens ;  
Et pour l'être toute sa vie  
Il doit opposer à l'envie  
De plus paisibles monumens.

**RULES FOR STANZAS HAVING AN ODD NUMBER OF LINES.**

These stanzas must necessarily have three lines that rhyme together. They must all three be separated by different rhymes, or at least one of them must be separated from the other two.

*Stanzas of five lines.*

In these stanzas the only rules to be observed are those we have just given for stanzas of an odd number of lines.

O rives du Jourdain ! ô champs aimés des cieux !  
Sacrés monts, fertiles vallées,  
Par cent miracles signalées,  
Du doux pays de nos ayeux  
Serons-nous toujours exilées.

*Stanzas of seven lines.*

Stanzas of seven lines begin with a quatrain at the end of which there is a pause.

L'hypocrite en fraude fertile,  
Dès l'enfance est pétri de fard ;  
Il sait colorer avec art

Le fiel que sa bouche distille ;  
Et la morsure du serpent  
Est moins aiguë et moins subtile  
Que le venin caché que sa langue répand.

*Stanzas of nine lines.*

The first part is a quatrain, ending with a pause, and the latter part a stanza of five lines.

Offrez, à l'exemple des anges,  
A ce Dieu, votre unique appui,  
Un sacrifice de louanges,  
Le seul qui soit digne de lui.  
Chantez d'une voix ferme et sûre  
De cet auteur de la nature  
Les bienfaits toujours naissans :  
Mais sachez qu'une main impure  
Peut souiller le plus pur encens.

Intermingled rhymes were formerly used in several kinds of little pieces, which are to be found in the ancient poets, such as the *sonnet*, the *rondeau*, simple and redoubled, the *triolet*, the *ballad*, the *Chant-Royal*, the *lai*, the *virelai*, the *villanelle*. These little pieces had rules for the intermingling of the rhymes, but as they are now entirely out of use, we will not speak of them.

## §. II.

*On irregular verses.*

We call irregular verses, *vers libres*, those which have no uniformity either with respect to the number of the syllables or the intermingling of the rhymes, and which are not divided into stanzas; that is to say, that in irregular verse the rhymes may be intermingled agreeably to the will of the writer, who may give to each line the



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number of syllables he thinks proper, without following any other rules than the general rules of versification.

Irregular verses are used for subjects that require only a simple familiar style; such as fables, tales, and sometimes even comedies; or poems intended to be sung, such as operas and cantatas.

In irregular verses, particularly in those written for music, it is allowed to make three lines rhyme together, whether masculine or feminine.

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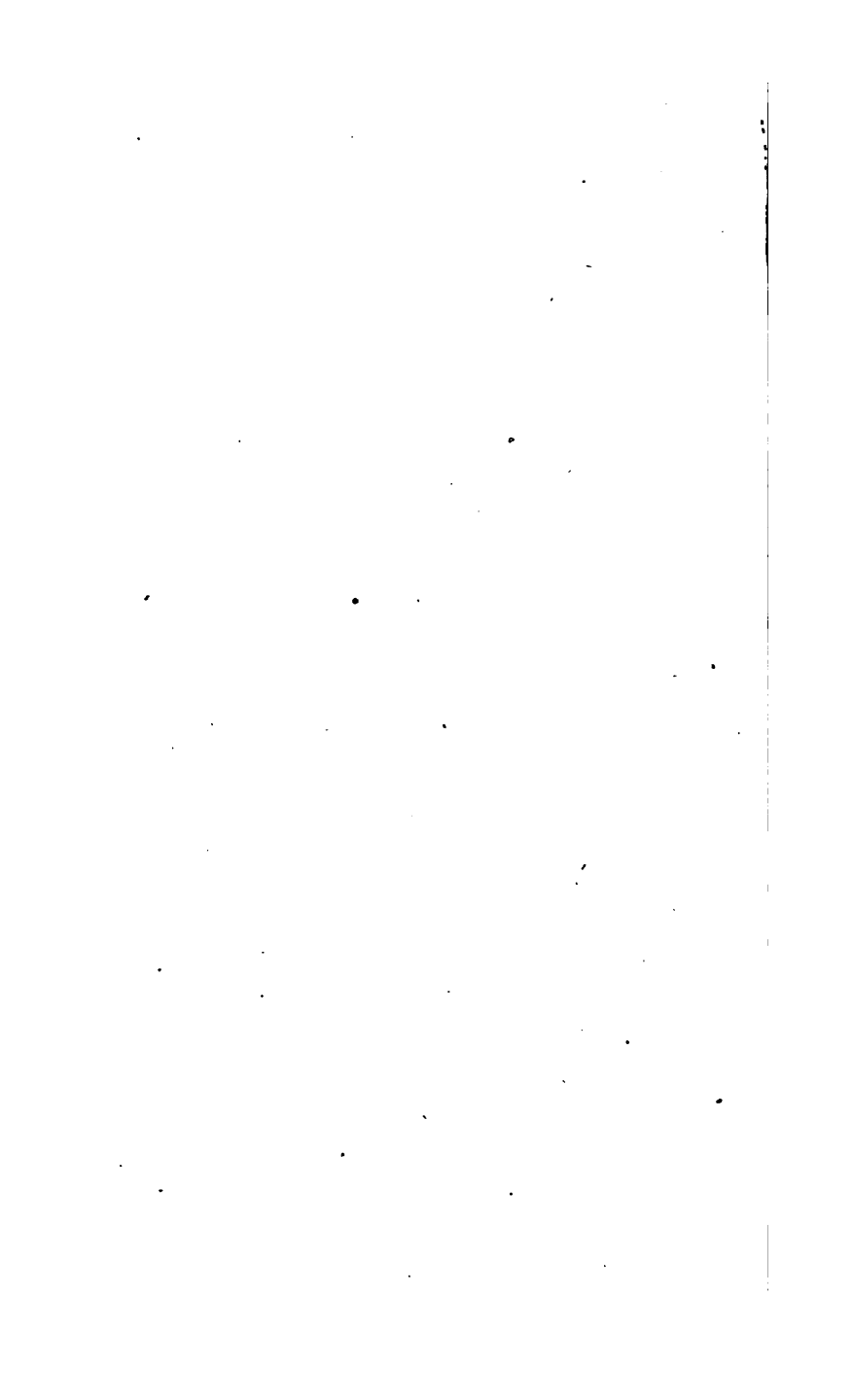
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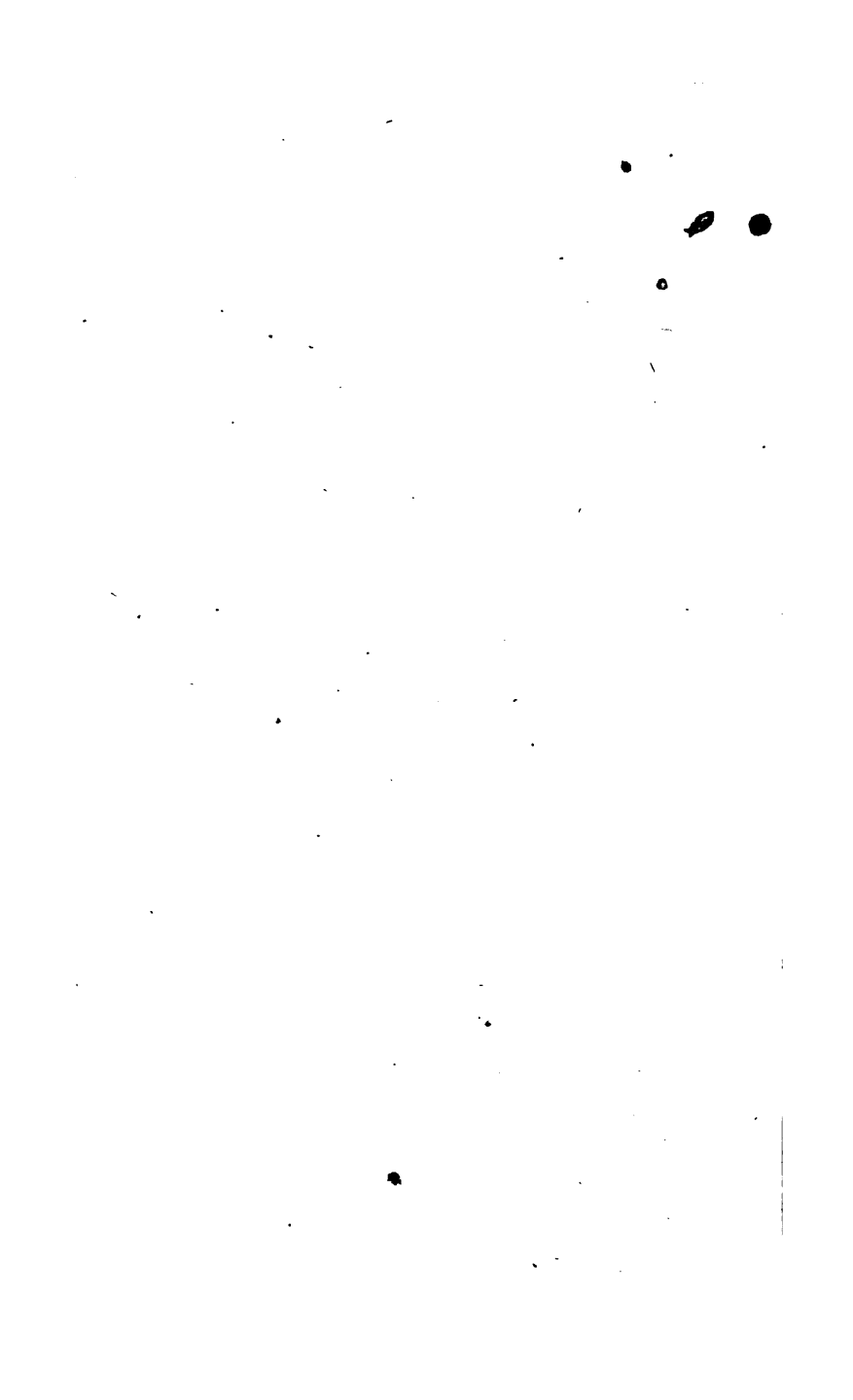
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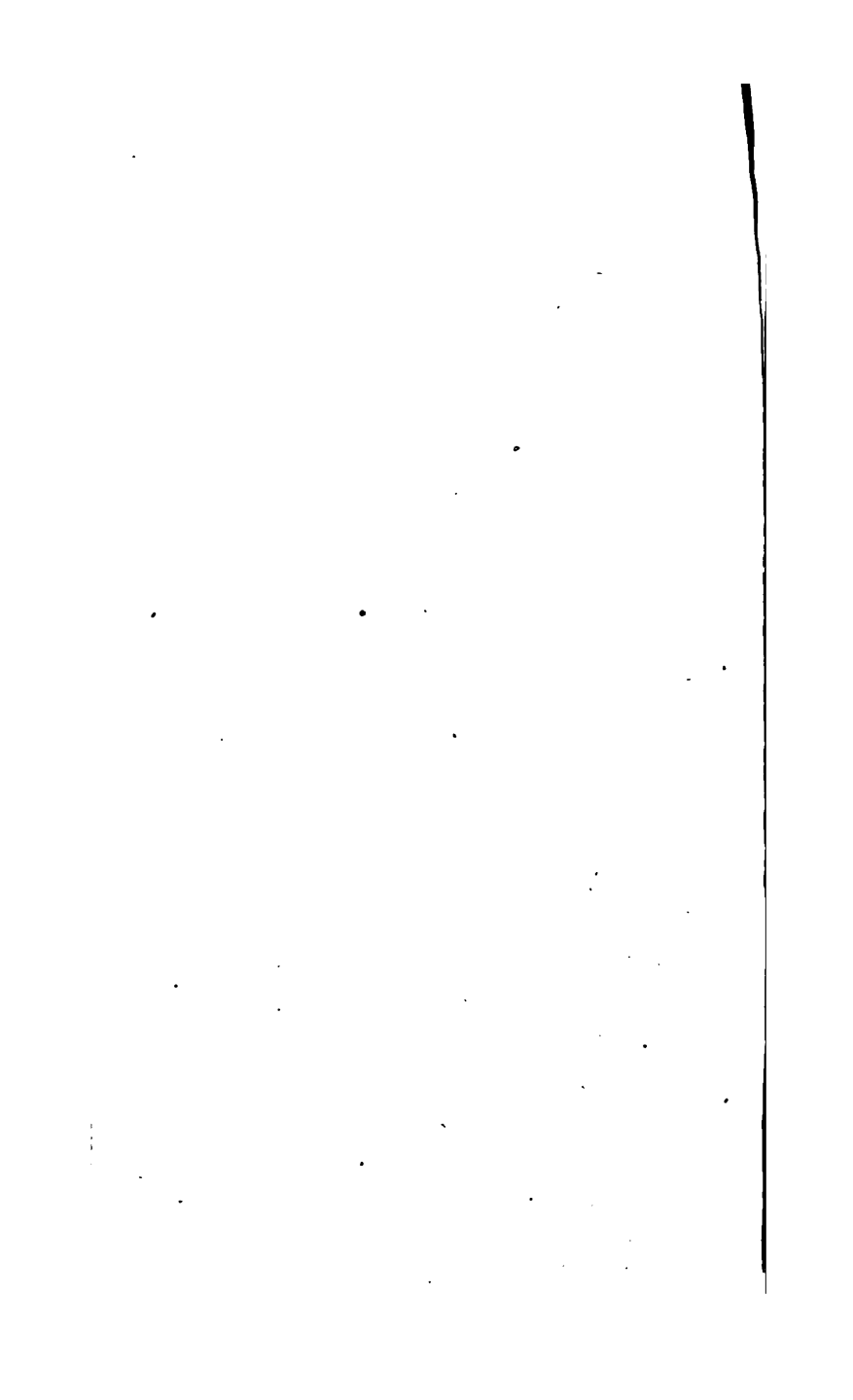
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